



The Inland Printer

AUGUST • 1951

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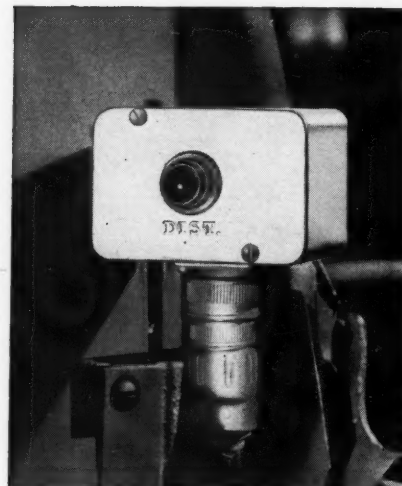
CRAFTSMEN'S
CONVENTION
ISSUE





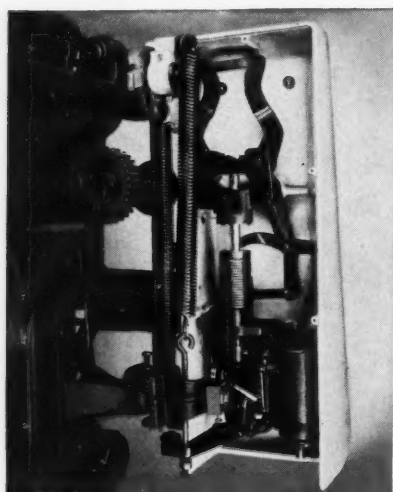
1 Simplicity . . . In the speedy Blue Streak Comet, the entire front opens like a book . . . keyboard rod frame lifts out . . . many parts have been modified or eliminated on all new Linotype models.

RESEARCH FITS LINOTYPE TO YOUR OPERATING PATTERN



2 Safety . . . Models 29 and 30 Mixer Linotypes . . . Electromatic Safety System automatically locks elevating mechanism when matrices are in distributor box or on distributor bar . . . green light shows when it's safe to shift. Standard on Wide Range Linotypes, too.

LINOTYPE GIVES YOU A PROFIT PATTERN —THANKS TO ECONOMICAL MAINTENANCE!



3 Accessibility . . . The ML Quadder . . . when the back cover is removed, every part is instantly accessible for cleaning and lubrication—and that's just about all the maintenance that is required.

Continuous study of your composing-room needs has gone into the newly-engineered Linotypes. Result: a complete line of the simplest, most accessible composing machines ever made . . . with hundreds of parts standardized or eliminated.

Swing-out keyboards make adjacent parts instantly accessible. Cams lift out without tools. Key bars come free as a unit. The swing-out keyboard can be serviced *on the machine*—no need to remove it to a bench.

New safety devices protect matrices and machines during distribution . . . eliminate damage, delay, costly maintenance and lost production.

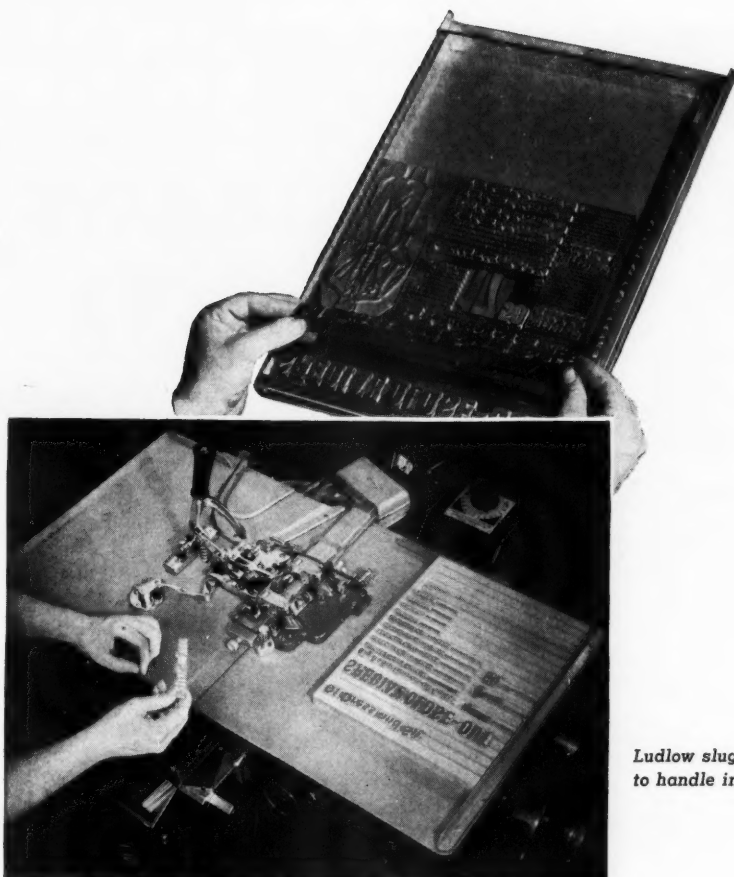
Magazine elevating mechanisms, mixing controls and safety devices are simple and sturdy, designed for easy operation and service. Linotype accessories, like the ML Quadder, are factory adjusted for maintenance-free performance.

Ask your Linotype Production Engineer to work with you on a pattern for easier maintenance. Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.

**Leadership
Through Research**

• LINOTYPE •

Set in Linotype Spartan, Gothic No. 13 and Caledonia Families



Ludlow sluglines are easy
to handle in make-up

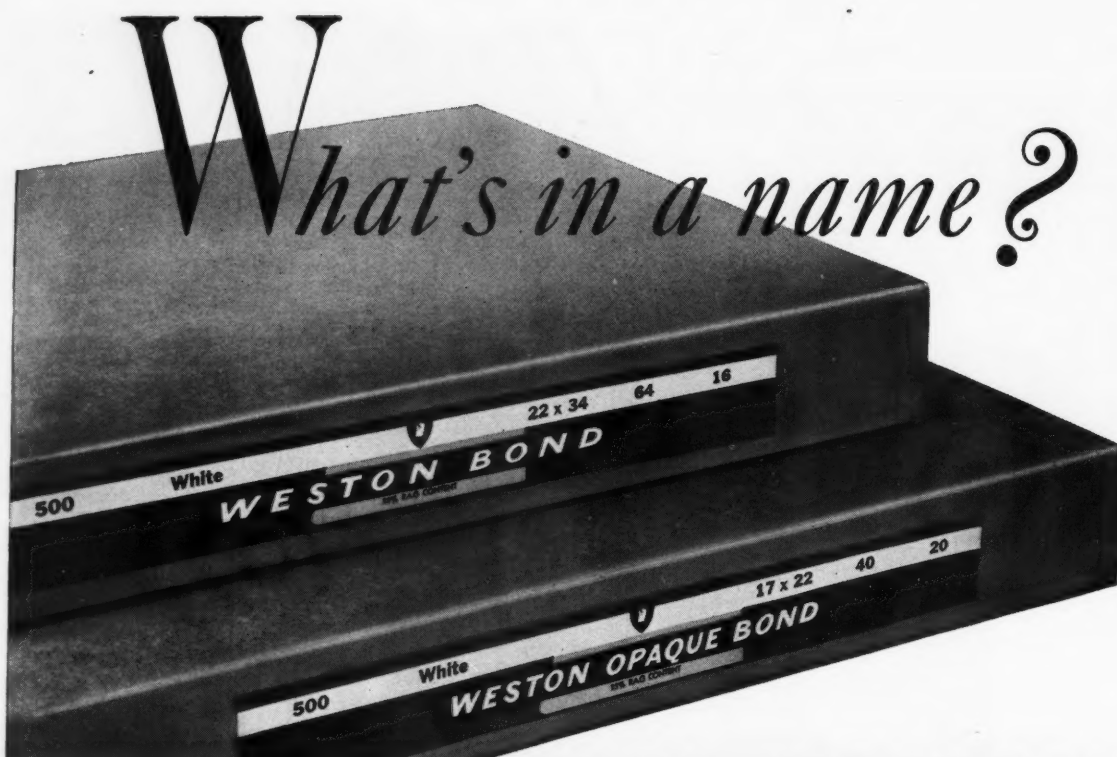
Ludlow Make-up

Is Efficient and Easy with Sluglines

Ludlow all-slug composition expedites make-up operations, in that the solid sluglines are readily assembled in the form. The uniform thickness of the Ludlow slug, whether on a 6-point or a 12-point body, also greatly facilitates the handling of display or miscellaneous composition. Furthermore, with a Ludlow-set form the printer is sure of a solid, square lockup that minimizes pressroom troubles. Ease of make-up is only one of many advantages of Ludlow composition.

Ludlow Typograph Company • 2032 Clybourn Avenue, Chicago 14, Illinois
Set in members of the Ludlow Karnak family

Please Mention THE INLAND PRINTER When Writing To Advertisers



To You and Your Customers the New Name

WESTON BOND

25% RAG CONTENT

Formerly "Blackstone Bond"

Means:

WESTON BOND... a more familiar, easier-to-remember name for Byron Weston Company's most popular and widely distributed bond paper.

WESTON BOND... a name that instantly identifies this fine 25% rag content bond as the proud product of one of America's oldest and most famous papermaking families.

WESTON BOND... a name that represents a guarantee of extra value and dependability to buyers and users of quality paper for letterheads and business forms.

WESTON BOND... a name with pride and prestige watermarked in a paper that provides a fitting background for the finest craftsmanship of printers, lithographers and engravers.

WESTON BOND... a name esteemed by your customers... one that will help you create — and *bold* — loyal, satisfied customers for the years to come.

WESTON BOND is made in the complete range of sizes, weights and colors formerly available as Blackstone Bond... and in two new items; **WESTON BOND — LITHO FINISH** and **WESTON OPAQUE BOND**. Envelopes to match with "Grip-Quik" instant sealing flap gum.

Ask Your Weston Distributor For The New **WESTON BOND** Sample Book.



MADE BY
BYRON WESTON COMPANY
DALTON, MASSACHUSETTS
Makers of papers for business records... Since 1863



At Deadline..

★ We'd like to call your attention this month to a certain change of pace, as some of our co-workers put it. For a number of years THE INLAND PRINTER has been set in Century, with Tempo, Brush and Mandate for the display heads for the most part. This month we go to an old standby—Garamond in the 10-point size for body material. Not a new face certainly, but one of the best for magazine purposes. We retained the 8-point Century, however, for the news departments because of its high readability in the smaller size. Members of the Lydian family, with Brush for relief, are used in most instances for display faces. The new department heads were designed and executed by J. Robert Work, of the Evans-Work Advertising Agency, Springfield, Illinois.

CONVENTIONS What — Where — When

International Association of Printing House Craftsmen. Statler Hotel, Boston. August 19, 20, 21, 22

International Printers Supply Salesmen's Guild. Boston. August 20, 21, 22

SNPA (Eastern division) Mechanical Conference. Atlanta Biltmore Hotel, Atlanta, Georgia. August 27, 28

National Association of Photo-Lithographers. Statler Hotel, Buffalo, New York, September 5, 6, 7, 8

International Typographic Composition Association. Hotel Windsor, Montreal, Canada. September 13, 14, 15

Northwest Mechanical Conference. Hotel Duluth, Duluth, Minnesota. September 20, 21, 22
National Association of Printing Ink Makers. Chateau Frontenac, Quebec, Canada. September 24, 25

American Photoengravers Association. Netherland Plaza Hotel, Cincinnati. October 8, 9, 10

Mail Advertising Service Association. Hotel Schroeder, Milwaukee. October 13, 14, 15, 16

Direct Mail Advertising Association. Hotel Schroeder, Milwaukee. October 17, 18, 19

Screen Process Printing Association. Bellevue-Stratford Hotel, Philadelphia. October 21, 22, 23, 24

Advertising Typographers Association of America. Hotel Nacional, Havana. October 23, 24, 25, 26

International Association of Electrotypers and Stereotypers. Kenmore Hotel, Boston. October 23, 24, 25

Printing Industry of America, Hotel Statler, Boston. October 24, 25, 26, 27

National Printing Equipment Association. Statler Hotel, Boston. October 26

New England Mechanical Conference. Statler Hotel, Boston. November 3, 4

THE INLAND PRINTER

VOLUME 127 • AUGUST, 1951 • Number 5

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H. D. Bump, Assistant Editor

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Cecil Hancock, Production Manager

Lloyd C. Gossman, Circulation Manager

Leading Articles for You This Month

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THIS MONTH'S COVER designed by LeRoy A. Barfuss

Member Associated Business Papers



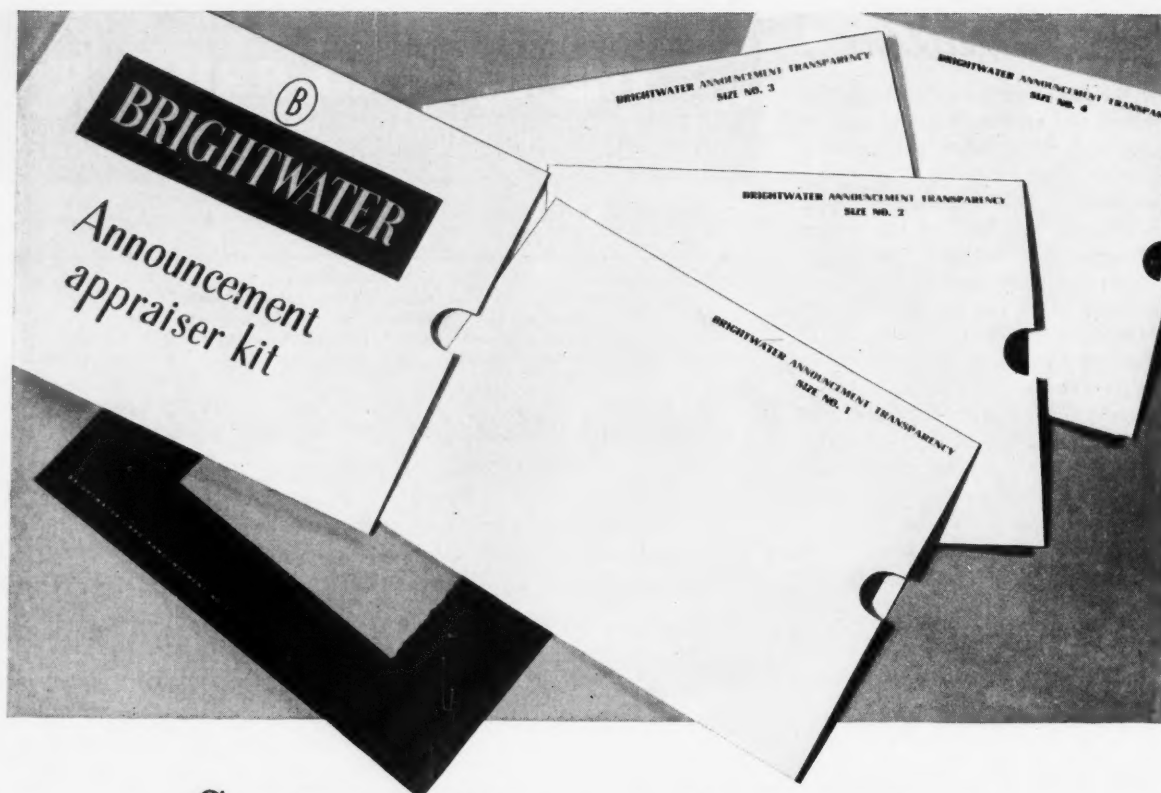
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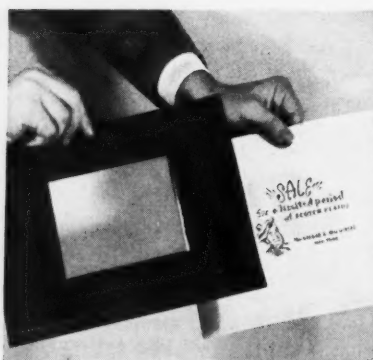


Send for this new time-saving BRIGHTWATER CARD ANNOUNCEMENT KIT

Shows card announcements in all sizes — in all colors
Simplifies the showing of designs and proofs



1 Make your sketch in the center of a sheet of Eatonian Text or Eatonian Vellum of the color you prefer — size of sheet 8½ x 11.



2 Take the Brightwater announcement transparency in the size which represents the card you plan to use.



3 Place the transparency over the sheet on which you have made the sketch.

Ask your Brightwater merchant for one or write direct to

BRIGHTWATER PAPER COMPANY

11 West Forty-second Street, New York 18, N. Y.

Mill at Adams, Massachusetts

RAG CONTENT AND SULPHITE BONDS • LEDGER • MIMEOGRAPH • VELLUM • TEXT PAPERS AND COVER WEIGHTS



"The Facts of Life"

Getting the facts of life is largely a matter of knowing where to get the facts. Your best source of information are people with the most know-how. The people with the most know-how in printing problems are likely to be those with the broadest background of experience and the most comprehensive equipment and personnel for research and development. To keep in touch with important printing ink information, keep in touch with IPI. You will find the nearest IPI branch conveniently located.



Cleaner cutting . . . Cost cutting—

866 PAPER KNIVES

with the **INTEGRAL EDGE!**



866 PAPER KNIVES of specially heat-treated Disston Steel stand up under the longest, heaviest use. Concave, taper-ground face does not stick when cutting high lifts. Uniform grinding makes possible a precision-sharp cutting edge over entire length of blade!



Disston Weld



Ordinary Weld

THE DISSTON[®] INTEGRAL EDGE

An inlaid, hardened steel face on a soft steel back. Combines finest cutting steel with shock-resistant backing steel—produces a knife with a sharper, tougher edge that absorbs terrific strains. Look at the photos (at left) . . . Notice the firm bond on the 866 Knife as compared to the voids found in the ordinary inlay.

**Make your next paper knife
an 866 Knife—order from
your Disston Distributor!**

HENRY DISSTON & SONS, INC.

889 Tacony, Philadelphia 35, Pa., U. S. A.

In Canada, write:

2-20 Fraser Ave., Toronto 3, Ont.

**PAPER KNIVES • CIRCULAR PERFORATORS & SLITTERS • COMPOSING ROOM SAWS
STEEL RULE • CYLINDER JACKETS • FOUNTAIN, DOCTOR & SCRAPER BLADES**

*Let's
look
at the samples*



Downy Woodpecker, by Allan D. Cruickshank

In offering the St. Regis line of papers—
St. Regis paper-makers look at the samples of pulp,
and make their selection
St. Regis laboratories test, check and control
the samples of paper
St. Regis merchants present the paper samples
with pride and confidence
St. Regis customers look at the samples coming
from the pressroom, and relax.
The selection and blending of pulps, the adherence to
quality standards and the maintenance of uniformity
in each grade of the St. Regis line, make it
pleasant all the way to look at the samples.

*Printing, Publication and
Converting Paper Division*



Sales Subsidiary of St. Regis Paper Company

230 Park Avenue, New York 17, N. Y.
230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

"fine paper for fine printing"

the **SPERRY 1000** roto printer
wrappers

labels

cartons

SPECIFICATIONS:

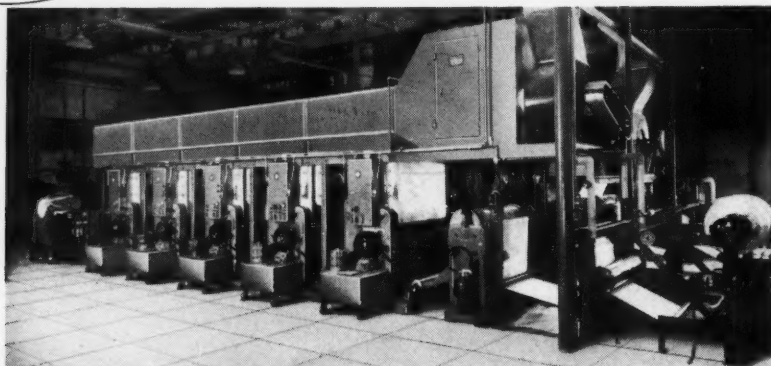
- Width: 26" to 42"
- Circumference (Maximum): 46"
- Speed: Designed to run at 1,000 ft./min.

*for lower
operating costs*

Leading printing plants throughout the country are establishing new production standards of speed and quality for colorful wrappers, labels and folding cartons with their Sperry 1000 rotogravure presses.

The Sperry 1000 roto printer is a solution to higher production, lower operating costs and greater profits.

Find out today how you can boost profits with the Sperry 1000. Let one of our representatives show you how its many advantages—High Speed (1,000 feet per minute), Rigid Construction with Completely Ball Bearing Mounted rollers, intaglio shafts and gears, and most important of all, its **fast makeready changeover time**—can mean more profitable volume for your plant!



FORD

For complete information, please write to:

FORD INSTRUMENT COMPANY

Division of The Sperry Corporation

31-10 Thomson Ave.

Long Island City 1, N. Y.

easy on the press...easy on the eyes

INTERNATIONAL TICONDEROGA OFFSET



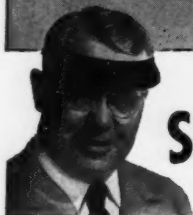
For that extra touch in folders, broadsides, booklets, displays, reports, books or programs—turn to **Ticonderoga Offset**. You can always be sure of faithful, color-perfect reproduction. Try **Ticonderoga Offset** for lithography or sheet-fed gravure printing . . . you'll find it tops in ink affinity and economy no matter how short or long the run. International Paper Company, New York 17, N. Y.



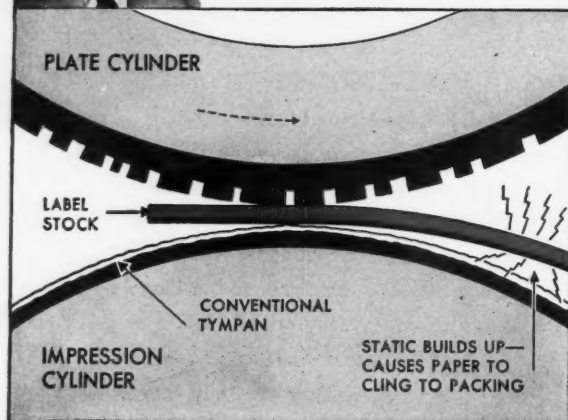
INTERNATIONAL PAPERS
for printing and converting

When Writing These Advertisers, Please Mention THE INLAND PRINTER

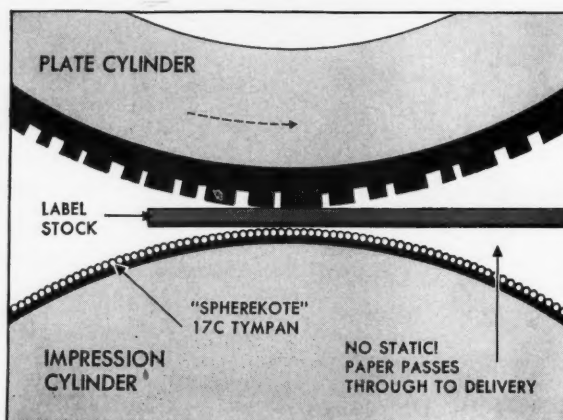
"SPHEREKOTE" TYMPANS SOLVE 5 PRESSROOM PROBLEMS



NO. 2 STOPS STATIC, speeds printing on label stock



HERE'S WHAT HAPPENS when charge of static electricity builds up during press run—label paper stock clings to press packing, and often works its way into ink fountain.



GLASS SURFACE of "SPHEREKOTE" 17C Tympan reduces static on the impression cylinder. Label paper strips clean from the packing; sticking is eliminated.

USE THIS CHART FOR SELECTING "SPHEREKOTE" TYMPANS

PAPER	PRESS PROBLEMS SOLVED	TYPE
COATED	Flaking, Embossing, Register	17C
LABEL	Static, Long Runs, Accuracy	17C
BOND	Hardness, Ink Drying, Perforating	15D
ONIONSKIN	Static, Perforating, "Jogging" in delivery	15D
CARBON	Carbon "Pick-Off", Perforating, Static	15D

You'll speed production on label printing jobs by getting rid of troublesome static electricity if you use "SPHEREKOTE" Tympan Covers on your presses.

Label papers—particularly gummed stock—jam up on the press when static makes them cling to the press packing. But "SPHEREKOTE" Tympan covers have a smooth, glass surface that *stops* the static charge from building up—keeps the paper passing smoothly to the delivery.

You'll get longer runs with "SPHEREKOTE" Tympan covers, too. Most label printing jobs are in the 50 to 100 thousand class—and when you use these tougher *Engineered Top Sheets* you'll find they stand up under the heaviest pounding. You won't have to stop the press to change tympan covers—and *one* make-ready holds up for the longest run.

"ENGINEERED TOP SHEETS"

WRITE TODAY FOR SWATCHES AND PRICES

Minnesota Mining & Mfg. Co.
St. Paul 6, Minn.

Dept. AP 21

- ☐ Send swatches and price list
☐ Send name of my nearest supplier

Name.....

Company.....

Address.....

City and Zone..... State.....



Made in U.S.A. by MINNESOTA MINING & MFG. CO., St. Paul 6, Minn., also makers of "Scotch" Brand Pressure-sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Scotch-lite" Reflective Sheeting, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: Minn. Mining & Mfg. Co., International Division, 270 Park Avenue, New York 17, N. Y. In Canada: Canadian Minnesota Mining & Mfg. Co., Ltd., London, Canada.



Vandercook 219ABT Pre-Press

Has adjustable bed and power inking for pulling acetate or glassine transparencies as well as black on white reproduction proofs.

Vandercook 22 Pickup Gauge

A new, precision device for making up type forms more quickly and accurately. Maximum form capacity 60-80 pieces.



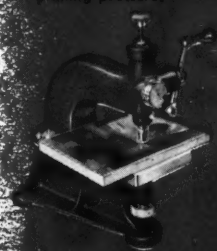
Vandercook 215 Proof Press

Especially designed for photoengravers to handle small photo-plates black and white, and color. Power inking. Maximum plate or form 14" x 18".



Vandercook 9 Plate Gauge

For checking the thickness of flat or curved plates up to 18" wide under printing pressure.



Vandercook 11 Block Leveler

For accurately planing wood, lead alloy, aluminum, magnesium and plastic plate mounting material. Capacity 12" x 18".



Save Press Time and Labor Time! Save on Over-all Costs . . . with Vandercook Pre-Press

How else can you increase production and reduce your costs except by adopting more efficient methods? Surely you can't make savings on materials or wages. Nor can you probably make any substantial cuts in your plant overhead.

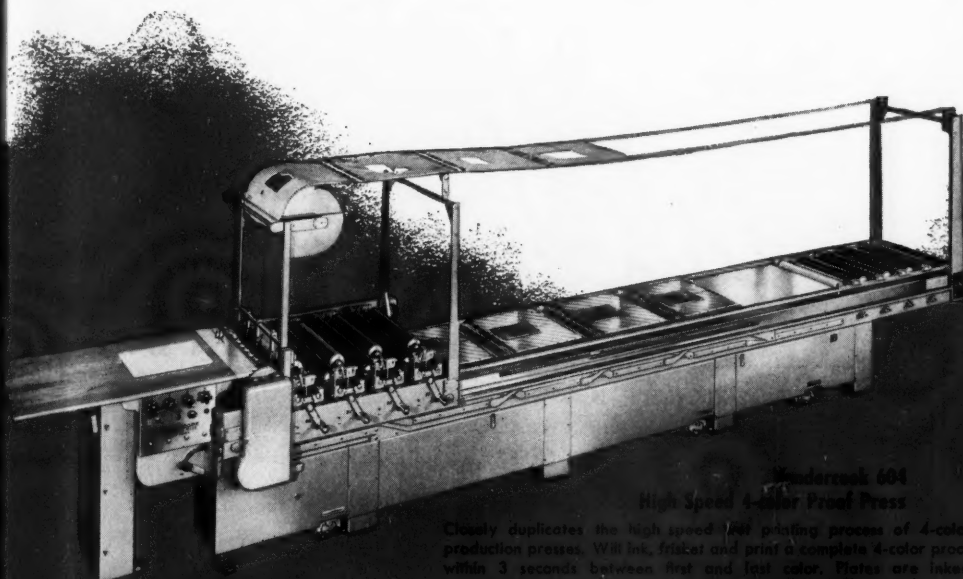
For this reason, we believe that Vandercook Pre-Press can help you speed up production in all departments . . . give you more printed sheets from your presses . . . and enable you to improve your quality. Why not ask us for further information?



VANDERCOOK & SONS, INC.

900 North Kilpatrick Ave., Chicago 51, Illinois

Largest Producer of Proof Presses and other Pre-Press Equipment for Letterpress, Offset and Gravure



Vandercook 604 High Speed 4-color Proof Press

Closely duplicates the high speed 4-color printing process of 4-color production presses. Will ink, frisket and print a complete 4-color proof within 3 seconds between first and last color. Plates are inked immediately ahead of impression. Maximum plate 25" x 20 1/2".

IN
1937

...we began using the slogan, "*It pays to plan with your printer*" in all of our national advertising. We have used it ever since.

IN
1950

...as shown in the advertisement at the right, we continued to tell your prospective customers that "*It pays to plan with your printer.*"

IN
1951

...Nekoosa-Edwards advertising in *The Saturday Evening Post*, *Time*, and *Business Week* will keep on saying "*It pays to plan with your printer.*" We like to work with printers... just as printers like to work with Nekoosa Papers.

for efficiency,
economy and
craftsmanship...



● To bring new life and sparkle into your letterheads, invoices, statements and other business forms:

It pays to plan with your printer!

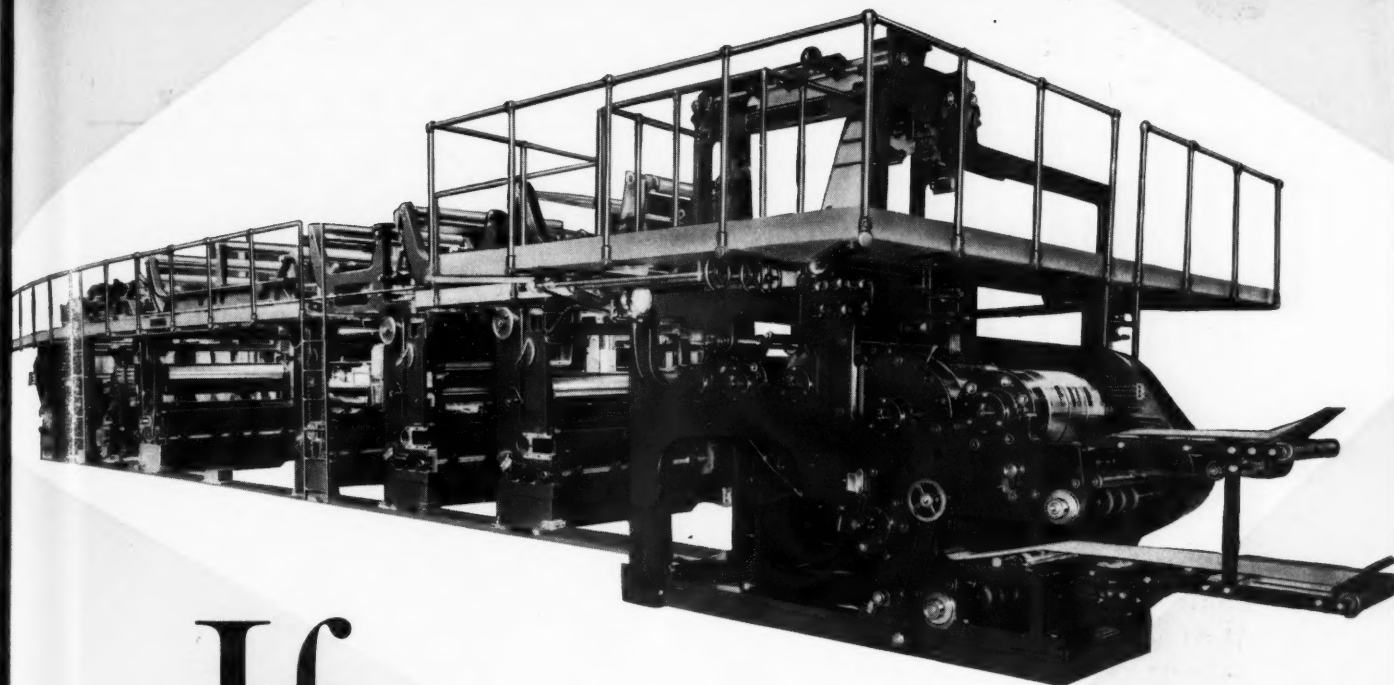
This is sound advice. It pays off in lower printing costs, improved efficiency, better results. So for expert guidance in solving your printing problems, rely on your printer.

And for papers that meet your most rigid printing requirements, rely on Nekoosa *Pre-tested Business Papers!*

Nekoosa
PRE-TESTED BUSINESS PAPERS

NEKOOSA BOND NEKOOSA LEDGER NEKOOSA Mimeo BOND
NEKOOSA DUPLICATOR NEKOOSA MANIFOLD NEKOOS-O-PAKE
DUALITE SECOND SHEETS JOHN EDWARDS BOND

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN



*If your
press problem is
different—
let COTTRELL
build just the press
you need!*

This special press was designed and built by Cottrell to meet one customer's problems. It is a five-unit rotogravure web press equipped with a flying paster and a combination magazine and newspaper supplement folder. It prints one- and four-color work; one color on one side, four colors on the other. Provisions are made for the addition of another paster and folder for two-web operation . . . printing monotone on one web and two- and one-color work on the other.

The new, specially built Cottrell press pictured here is probably the only one of its kind in the world!

This five-unit rotogravure web press with special equipment is typical of the ability and the willingness of the Cottrell organization to develop special printing equipment to meet unprecedented requirements.

Cottrell's exceptional understanding of the many and complex problems of the printing industry makes possible a practical combination of various press features to meet specific requirements. No matter how unusual your problem may be, you can save time and money if you take it up with Cottrell first.

If you are not now using Cottrell multicolor presses, let us show you how the application of modern high-speed production methods, which these presses make possible, can help you meet rising costs and increase printing quality.

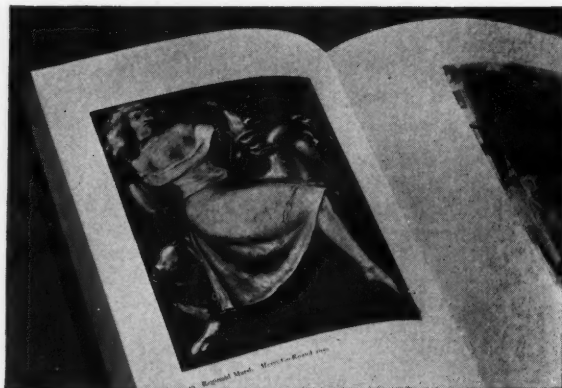
COTTRELL

C. B. COTTRELL & SONS COMPANY, Westerly, Rhode Island
Claybourn Division: Milwaukee, Wisconsin
Sales Offices: New York, Chicago, London

A desk-size machine that makes QUALITY 120-LINE ENGRAVINGS automatically!



NEW PROCESS COMBINES CONVENIENCE WITH QUALITY. The Scan-a-graver, Fairchild's automatic engraving machine, now serves newspapers and commercial printers in more than 500 installations the country over. Day after day, under the pressure of tight production schedules, this unique engraving plant demonstrates its ability to turn out high-quality reproductions with conveniences never before known in the graphic arts field.



ART-MUSEUM CATALOG CONTAINS 52 SCAN-A-GRAVINGS. Proof that the Scan-a-gravings of today can satisfy even the severest quality requirements is shown in an art-museum catalog containing 52 black-and-white half-tone reproductions of full-color paintings. The quality of the 120-line reproductions—all of them made from Scan-a-gravings, ranging from 3 x 5 to 6 x 7 inches—is considered outstanding for this kind of work.



"ONE OF THE FINEST PRINTING JOBS SEEN ANYWHERE." Scan-a-graver user, *The Daily News-Tribune*, LaSalle, Ill. newspaper, was recently awarded the 1951 F. Wayland Ayer Cup for excellence in typography, presswork, and make-up. According to the paper's mechanical superintendent, the Scan-a-gravings used in the award-winning edition were said to have played an important role in winning the award. Said the judges: "One of the finest printing jobs we have seen anywhere at any time."



JOB SHOPS THRIVE ON PLASTIC-CUT BUSINESS. The convenience and economy of the Fairchild Scan-a-graver has brought new life into the job-printing business. Many shops have been able to offer while-you-wait engraving service at lower prices than they previously charged for one- or two-day service. Until recently, most of this work has been limited to the 65- and 85-line field, but the perfection of the new 120-line Fairchild Scan-a-graver has now opened new horizons to the job printer.

● For more data on the Fairchild Scan-a-graver, write today to Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Boulevard, Jamaica 1, N. Y., Dept. 100-23 F1.

FAIRCHILD
SCAN-A-GRAVER

MIEHLE 29 OFFSET

the small press with the big press features

maximum sheet 23" x 29" • speed up to 7000



manufactured for Miehle
by Faber & Schleicher
Offenbach-am-Main

Miehle Quality... Top Production

- Simple Stream Feeder
- Pull Guide—Swing Gripper Register
- Maximum Ink Coverage
- Rugged Construction

See this press in operation

CHICAGO

Miehle Factory • 2011 Hastings Street

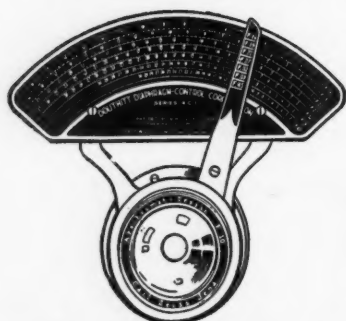
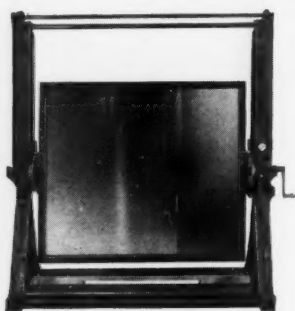
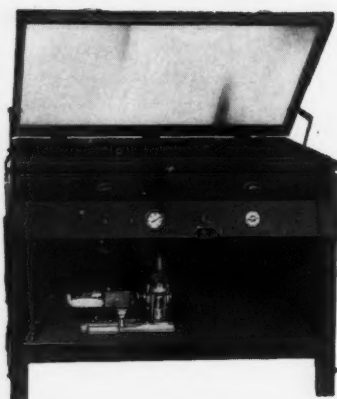
NEW YORK

Miehle Showroom • 219 East 44th Street

The Miehle

MIEHLE PRINTING PRESS & MANUFACTURING CO.
Chicago 8, Illinois

DO YOU REQUIRE EFFICIENT HIGH GRADE PLATE MAKING EQUIPMENT



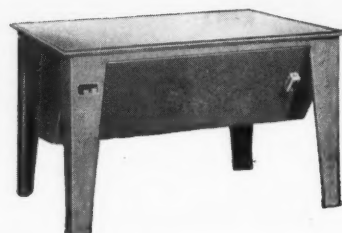
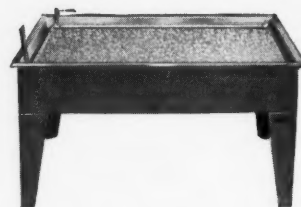
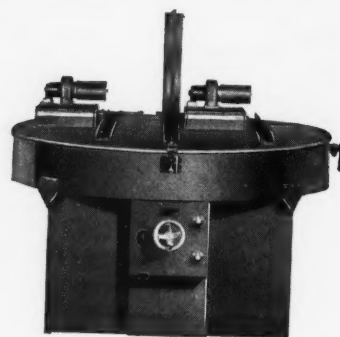
If so, it will pay you to investigate the modern up to date Douthitt Products. Cameras complete, Vacuum Printing Frames, Plate Whirlers, Contact Printers, Temperature Controlled Sinks for processing negatives, Camera and Lens Controls, Silvaloy Silver Bath Holders, Plate Developing Sinks, Ink-Up Tables and Plate Coolers — everything for the Plate Making Department, including chemicals and supplies.

Designers and manufacturers of "Plate Making Equipment" for Lithography, Photo-Engraving, Photo Gravure, Templates, Silk Screen process and kindred arts.

We are always striving to make the most efficient and economical products for each individual operation.

Send for our catalog and look over our products before deciding to purchase any other.

**Manufacturers of
High Grade Plate Making Equipment
For More Than 30 Years**



THE DOUTHITT CORPORATION

680 EAST FORT STREET, DETROIT, 26, MICHIGAN



COLORS, clockwise from the brushes: GOLDENROD, PRIMROSE, RUSSET, BUFF, GRAY, CHERRY, SALMON, CANARY, BLUE, CAFE, GREEN, PINK.

It's Time to Brush Up on Your Colors

THOSE are the famous HOWARD colors arranged on an artist's palette . . . the twelve true, clean colors so widely used by American business . . . but not including *whitest* white and ivory.

The availability of HOWARD BOND in so wide a range of colors offers many opportunities. Business forms,

for instance. HOWARD BOND colors speed identification, minimize error, simplify handling and filing. And for many other uses—bulletins, special letterheads, reports—HOWARD BOND colors add liveliness, variety and appeal at very low cost.

If you haven't seen HOWARD BOND

recently, "brush up" on color by asking your printer or paper distributor for samples. See for yourself that HOWARD BOND—whether in color or *whitest* white—is ideal for all uses where good bond is good business.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



Instrument of Destruction for Forms

Another Case for the Careful Selection of Paper

WHY SHOULDN'T paper for business forms be made to withstand surface abrasion? Answer: It should. MAXWELL BOND is. In fact, you'll find business forms on MAXWELL BOND better equipped to take all the punishing treatment in store for them, from careless handling to filing, mailing and constant reference.

There is nothing skimpy about MAXWELL BOND, except the price. It takes pen, pencil and typewriter as well as the finest. It prints with clear definition. Its surface resists erasure. It carries our watermark and we're proud it does. The price? You'll find it won't pay to settle for anything less than MAXWELL BOND.

We'd be pleased to show you samples of MAXWELL BOND's six colors, four weights and six finishes. Just send your letterhead.

Maxwell Bond

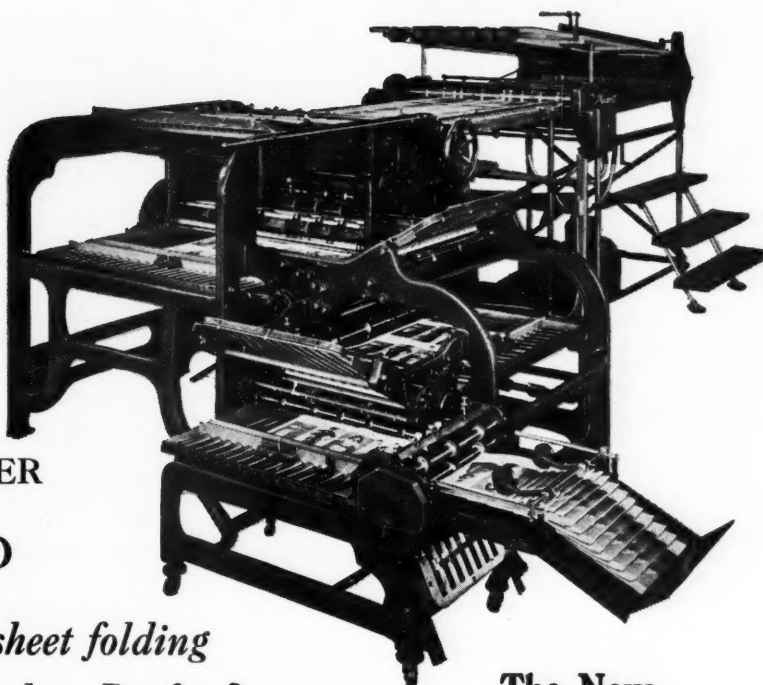
*America's Favorite
Low-Cost Bond*

HOWARD PAPER MILLS, INC. • MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

*How much
could this*

NEW, LARGER, FASTER
CLEVELAND

*speed up your larger sheet folding
..and step up your Bindery Profits?*



The New Cleveland Model "KK"

*folds sheets up to 44 x 64" (parallel section)
... and up to 44 x 58" (right angle section) —
covering practically the entire range of the
requirements of the medium to large print-
shop and bindery. Floor space 21'6" x 12'1"*

With Model "KK" many jobs that formerly had to be done on blade type folders, may now be folded the fast, economical Cleveland way • Handling maximum size sheets from 42 x 56" cylinder presses, and half sheets from flatbed, cylinder and offset presses above the 56" size, KK's folded signatures include the wide range of folds used in direct mail pieces and other products of the commercial printer.

Speeds ... up to 325' (3,900") per minute
44 x 58" sheets—3,500 an hour maximum
38 x 50" sheets—3,900 an hour maximum
28 x 44" sheets—4,400 an hour maximum
25 x 38" sheets—5,200 an hour maximum
19 x 25" sheets—7,800 an hour maximum

Running at maximum and under normal stock and operating conditions, your Model "KK" should average steady production of 75 to 80% of the above figures.

Cleveland Air Wheel Continuous Feeder provides for continuous reloading without halting the machine, thus promoting maximum output. The feeder has variable speed device, adjustable

while running (only one adjustment required); adjustable piling guides; sheet caliper which guards against feeding of more than one sheet at a time ... and other important features.

Fold plates ... 4 in parallel section
4 in eight page section
2 in sixteen page section
1 in thirty-two page section

Equipment — includes diagonal roller feed table, swinging deflectors on all fold plates, diagonal roller Cross Carrier, stacker delivery, scorers, perforators and slitters.

Let us survey your folding problems and make recommendations.

Dexter • Christensen • McCain

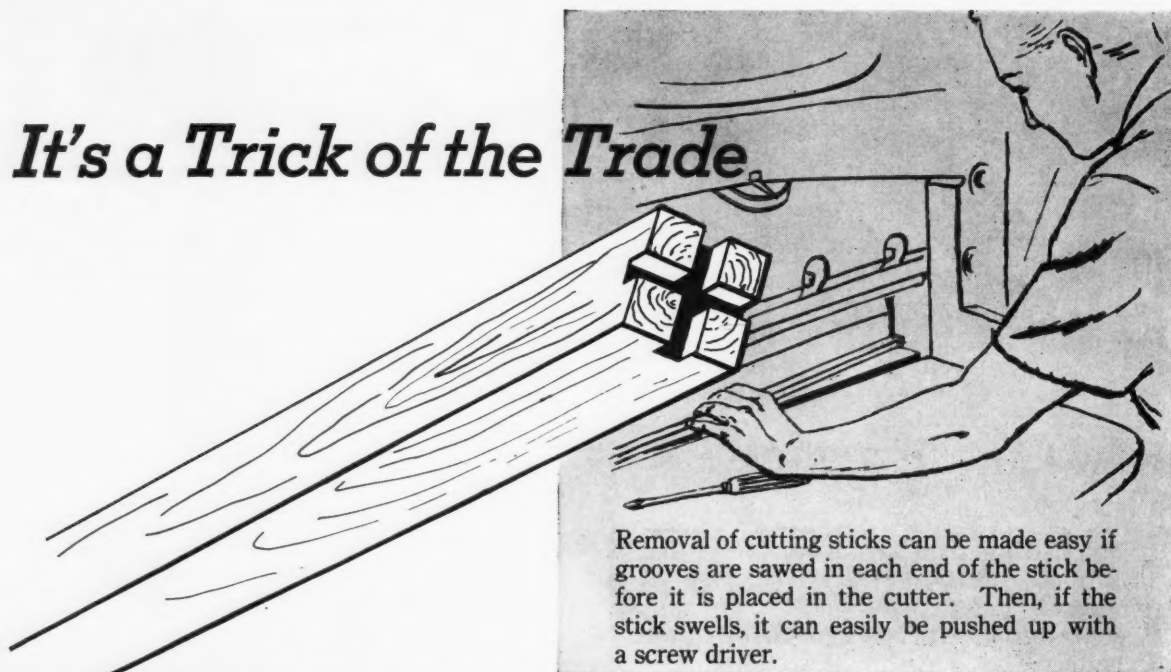
Modern Machines for Printers and Binders

Dexter Folder Company, General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

Associated with the de Florez Company for Special Engineering

Branch Offices, Domestic and Foreign Agents

It's a Trick of the Trade



but it's no trick to pull better proofs with a

Challenge Proof Press



In most every magician's repertoire you'll hear this expression: "Now you see it . . . Now you don't!" The opposite is true with Challenge Proof Presses. Broken letters, wrong fonts and damaged cuts are brought clearly in view on Challenge proofs.

In all, there are six Challenge models to choose from: — three with cylinder grippers, so that sheets are fed to the grippers and a micrometer side guide. All feature "sleight-of-hand" action and cylinder press operation with reciprocating bed rolling on anti-friction bearings to insure easier proofing . . . and accurate proof-reading.

Whether you're a compositor, engraver, printer or publisher you'll be time and money ahead with a Challenge Proof Press. Write for complete facts today.

688

THE CHALLENGE MACHINERY CO.

Office, Factories
and Show Room:
Grand Haven, Mich.

Over 50 Years
in Service of
the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES

A Complete Service!

LETTERPRESS PLATES

Process Color Plates . . Color Corrected Screen Negatives . . Multiple Negatives, Positives, Engravings . . Line Etchings . . Halftones on Copper, Zinc, and Magnesium.

ADVERTISING ART

Layout . . Lettering . . Design . . Illustration . . Key Line Art . . Retouching, Black and White and Full Color . . Color Processing, Multitone and Flexichrome . . Packaging Design . . Art for Metal Decorating.

COMMERCIAL PHOTOGRAPHY

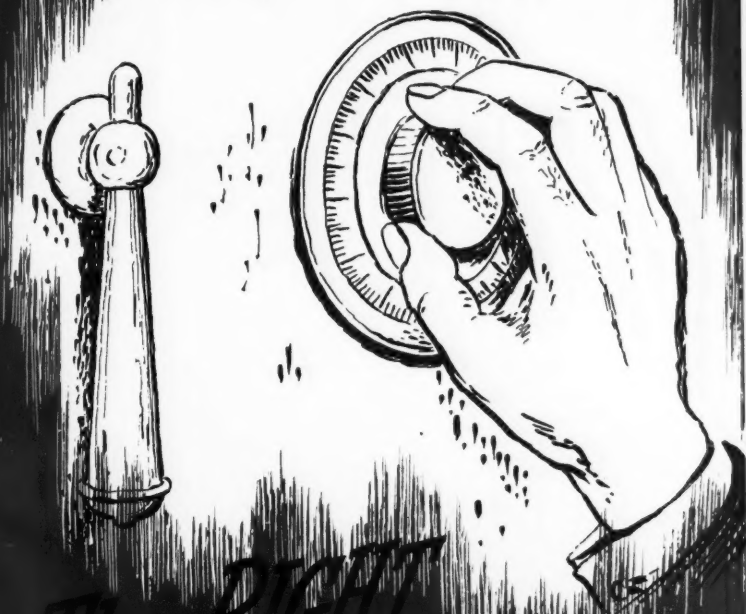
Full Color . . Ektachrome Transparencies, Direct Separation Negatives, Dye Transfer Prints, Color Slides . . Black and White . . Studio, Location, Still Life, Live Models, Publicity . . Quantity Prints . . Enlargements.

OFFSET PLATES

Color Process Screen Positives, Progressive Proofs, Color Separation Negatives . . Negatives and Positives . . Line, Halftone, Highlights, Drop-Outs, Multiples, Blow-Ups . . Vacuum Frame and Photocomposed Press Plates, Albumen, Deep Etch, Bi-Metal and Tri-Metal.

ROTOGRAVURE

Plates and Positives . . Full Color, Monotone . . Conventional or Dultgen.



The RIGHT COMBINATION

To serve you...

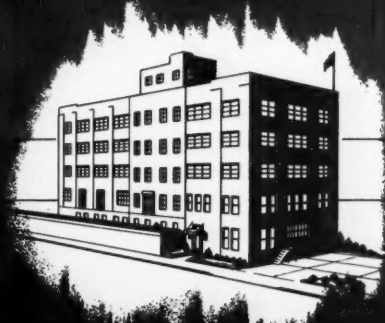
Economically and Efficiently

THAT'S *Graphic Arts*
MAKERS OF FINE PRINTING PLATES

DETROIT BRANCH
125 West Elizabeth Street
Detroit 2-9722

CHICAGO
122 West Adams Street
Chicago 4-5183

NEW YORK
145 West 23rd Street
New York 3-3200



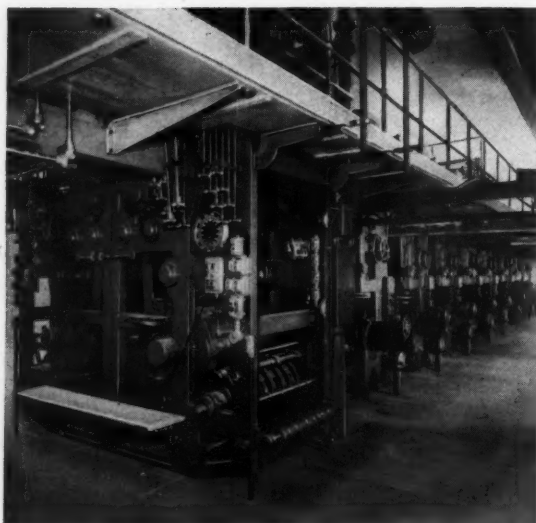
GRAPHIC ARTS CORPORATION OF OHIO

110 OTTAWA STREET • TOLEDO 4, OHIO

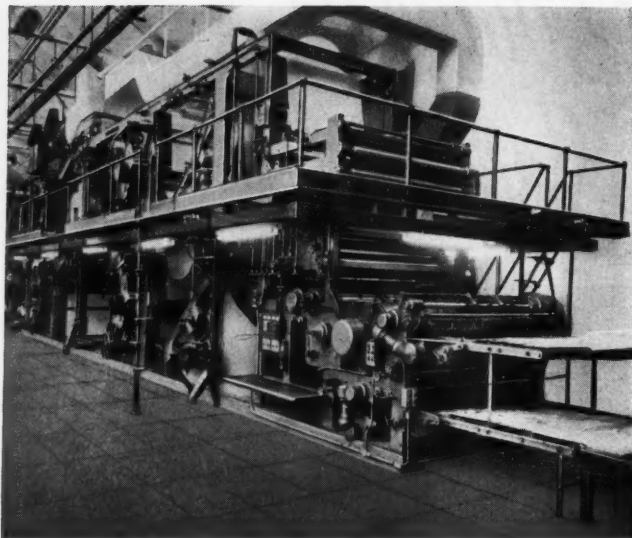
Progressive Printers

Choose Hoe Presses

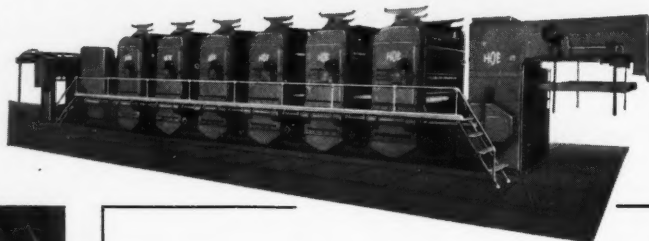
because the efficiency of Hoe design
and Hoe precision construction
assure dependable high-volume,
high-quality production.



Large volume monotone or multi-color jobs, such as newspaper supplement and comic sections, and mail-order catalogues, are produced at profit-making speeds on the HOE SUPER-PRODUCTION ROTOGRAVURE PRESS.



The exacting demands for fine presswork and precision registration in the top-quality magazine field are fully met by the HOE SUPER-PRODUCTION MAGAZINE PRESS.



For fine, high-speed offset printing, with unrivaled accuracy of registration, the new HOE CONVERTIBLE 50" x 72" SHEET-FEED PRESS is outstanding.

R. HOE & CO., INC.

910 East 138th Street New York 54, N. Y.

BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO
BIRMINGHAM • PORTLAND, ORE.

Amco

14

STOCK PATTERNS



Write for your
NEW AMCO CATALOG
Full information
on the complete
AMCO carbon line

You'll find 9 out of 10 of your regular one-time carbon forms will cut without waste from these patterns—save time, increase production, lower costs. Easier handling, with high-grade Kraft tissue, Amco's one-time carbons are always top-quality.

Amco

AMERICAN CARBON PAPER MFG. CO.

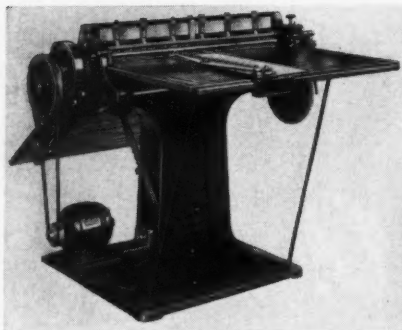
Factories at Ennis, Texas - Chatham, Va.

Branches in: Houston, Dallas, Birmingham, New Orleans, Albuquerque, Denver, Los Angeles

PROFIT-MAKERS . . .

AMCO PENCIL CARBONS—
boxed or reams

AMCO CARBONIZED PRINT
PAPERS—news or book



**YOU GET FAR MORE THAN
SIMPLY A PERFORATOR
...when you buy an**



30"

36"

42"

PERFORATOR



24"



22"

Yes . . . you get top-most utility and you get an exclusive all-around ability when you choose an N-D PERFORATOR. It knife-cut perforates . . . it slot-hole perforates . . . it crimps, scores, slits; and its strike in work is amazing. Too, it irons out burr so perforating can be done before printing. These features add greatly to your all-around satisfaction, and to the dividend on your investment. Don't take less.

30"-36"-42" ROTARY. An all-around performer. Does Snap-Out and Cut-Out Slot Hole perforating . . . and scoring, crimping, slitting. Unequalled for precise strike-in work. Positive accuracy. Irons out burr allowing perforating before printing.

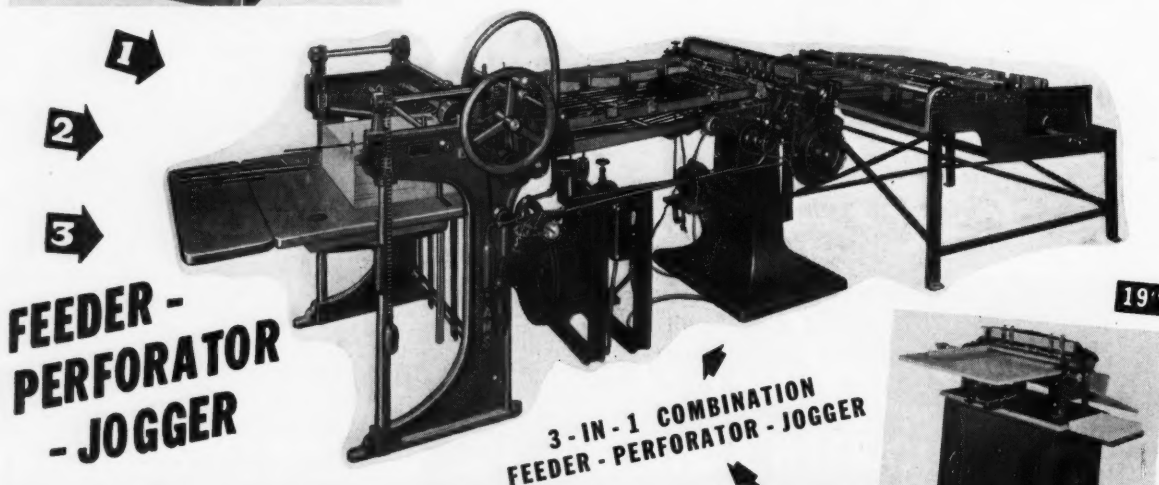
24" ROTARY. Popular priced. Handles full 24" sheet. Within capacity does everything our larger perforators can do. Uses same shafts. Rugged. Dependable.

22" ROTARY. Does BOTH slot hole and round hole perforating! Excellent for one-time carbon work. Scores, slits. Quick-change dial governs length of strike-in. Perfect accuracy. Simple operation.

19" ROTARY. Bench model or mounted on cabinet. Has every ability of larger machines within its 19" range. Handles full 19" sheet. Sturdy. Strong. Uses same cutter heads, same die heads as larger perforators.

AUTOMATIC FEEDER-PERFORATOR-JOGGER. It's a 3-in-1 combination. So simple one operator can easily handle two machines. Entirely automatic. Cuts operating time 1/3. Producing 1,500 per hour of 17 x 22 sheets. Other sizes at proportionate speeds. Pays off big in large volume work. Ask for details.

**WRITE US, GIVING SIZE THAT INTERESTS YOU.
DETAILED CIRCULAR WILL BE
SENT TO YOU PROMPTLY.**



**FEEDER -
PERFORATOR
- JOGGER**

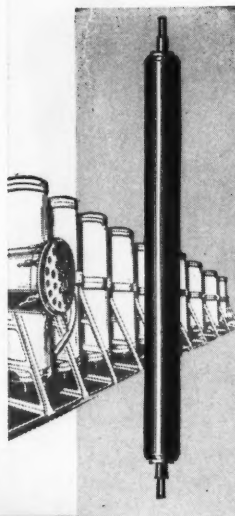
**3-IN-1 COMBINATION
FEEDER - PERFORATOR - JOGGER**

19"

NYGREN-DAHLY COMPANY

1422-1432 ALTGELD ST.

CHICAGO 14, ILL.



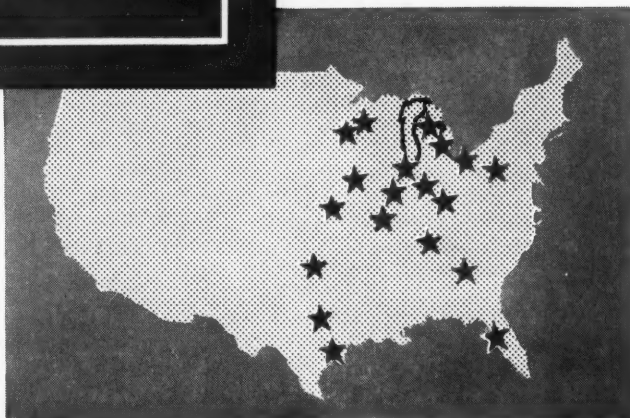
SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

**PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS**

*Makers of
the World's Best
Printing Rollers*

19 modern factories are
conveniently located
throughout the United States
to give you fast, efficient
service whenever you need it.



WE ARE NOW MAKING
COMPOSITION ROLLERS FOR

**SUMMER
USE**

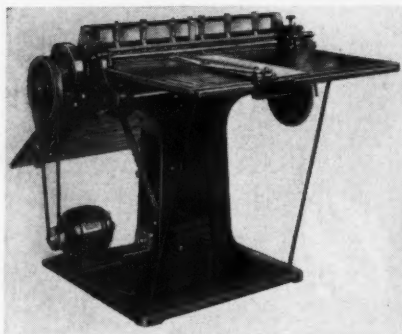
SHIP YOUR OLD ROLLERS TO THE
FACTORY MOST CONVENIENT TO YOU

Chicago

Atlanta	Kansas City
Cincinnati	Minneapolis
Cleveland	Nashville
Dallas	Oklahoma City
Des Moines	Pittsburgh
Detroit	St. Louis
Houston	St. Paul
Indianapolis	Springfield, O.
Kalamazoo	Tampa, Fla.

MAKERS OF RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING **ROLLERS**

Please Mention THE INLAND PRINTER When Writing To Advertisers



**YOU GET FAR MORE THAN
SIMPLY A PERFORATOR
...when you buy an**



**30"
36"
42"**

PERFORATOR

Yes . . . you get top-most utility and you get an exclusive all-around ability when you choose an N-D PERFORATOR. It knife-cut perforates . . . it slot-hole perforates . . . it crimps, scores, slits; and its strike in work is amazing. Too, it irons out burr so perforating can be done before printing. These features add greatly to your all-around satisfaction, and to the dividend on your investment. Don't take less.

30"-36"-42" ROTARY. An all-around performer. Does Snap-Out and Cut-Out Slot Hole perforating . . . and scoring, crimping, slitting. Unequalled for precise strike-in work. Positive accuracy. Irons out burr allowing perforating before printing.

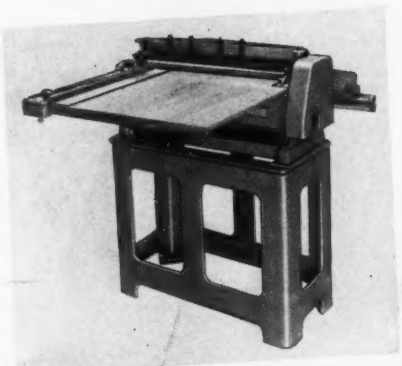
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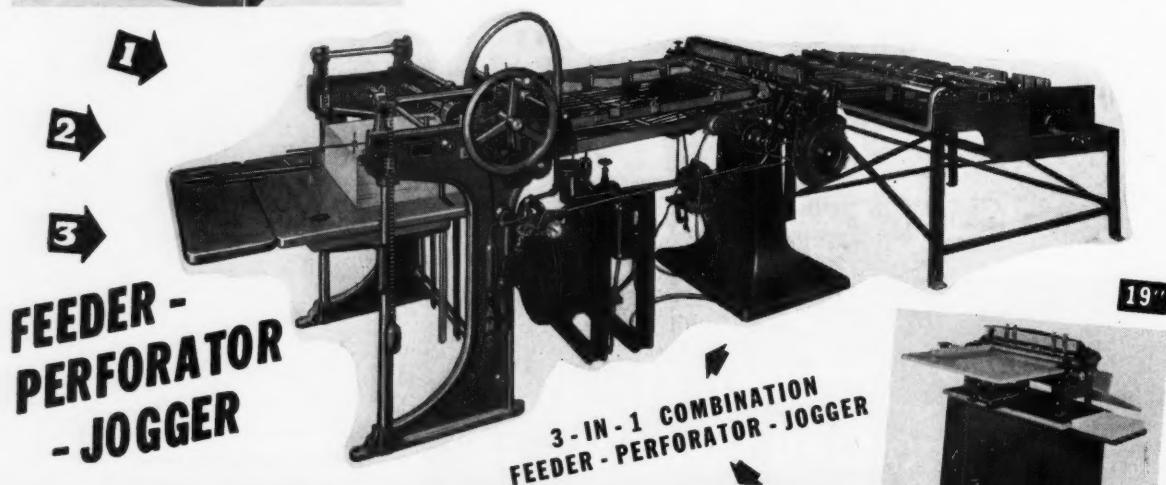
**WRITE US, GIVING SIZE THAT INTERESTS YOU.
DETAILED CIRCULAR WILL BE
SENT TO YOU PROMPTLY.**



24"

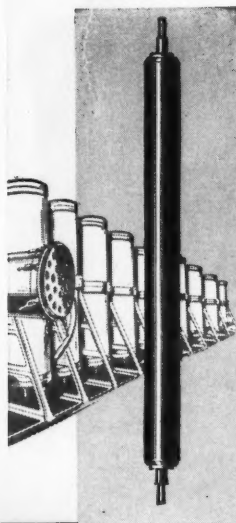


22"



**3-IN-1 COMBINATION
FEEDER - PERFORATOR - JOGGER**

NYGREN-DAHLY COMPANY
1422-1432 ALTGELD ST. CHICAGO 14, ILL.



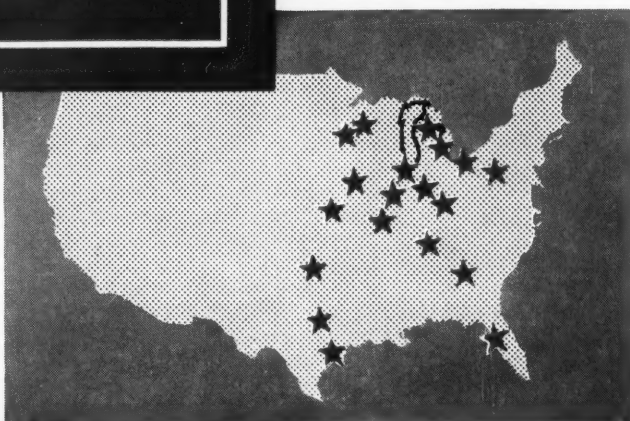
SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

**PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS**

*Makers of
the World's Best
Printing Rollers*

19 modern factories are
conveniently located
throughout the United States
to give you fast, efficient
service whenever you need it.



WE ARE NOW MAKING
COMPOSITION ROLLERS FOR

**SUMMER
USE**

SHIP YOUR OLD ROLLERS TO THE
FACTORY MOST CONVENIENT TO YOU

———— Chicago ————

Atlanta	Kansas City
Cincinnati	Minneapolis
Cleveland	Nashville
Dallas	Oklahoma City
Des Moines	Pittsburgh
Detroit	St. Louis
Houston	St. Paul
Indianapolis	Springfield, O.
Kalamazoo	Tampa, Fla.

MAKERS OF RUBBER • NON-MELTABLE • FABRIC-COVERED • ROTOGRAVURE • OFFSET • COMPOSITION • VARNISH-LACQUER • GRAINING **ROLLERS**

Please Mention THE INLAND PRINTER When Writing To Advertisers

By use of lights fastened to the make-up man's hat
record of the money-making motions involved in



these don't



Chasing after leads, rules, slugs and other materials is a good way to chase profits right out of the composing room. And because Hamilton knows that time wasted in this way is time and money lost, Hamilton type cabinets are designed to keep all working materials

within arm's reach. That's one more reason why we say *Hamilton equipment gives good men a chance to do good work!*



★ ★ ★ ★ ★ ★ ★

Hamilton Adman Cabinet No. 135C01

An unusually efficient double-side cabinet assembly, in profitable use all over the country. Overall floor space dimensions 72¼" x 37¾". Normally furnished with 48 Standard-Depth California Job Cases, but a variety of other cases are available. Complete flexibility and a wide range of optional equipment permit you to tailor this cabinet for most efficient make-up or composition use in your plant. For full details, consult your Hamilton Catalog or Dealer.

★ ★ ★ ★ ★ ★ ★

Today, more than ever, your Hamilton Dealer is a mighty useful man to keep in touch with. He's well posted on N.P.A. regulations and can help you fit your equipment requirements into current delivery schedules. But since more time *is* required now, see him soon!

Hamilton PEAK-PRODUCTION **equipment**

HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN

AN INDEX FOR EVERY USE!

That is only another way of saying, "If you have an indexing problem you want to lick, see Aigner." It makes sense, for the G. J. Aigner Company is the world's leading manufacturer of indexes and index systems. We've been in business for over 40 years and by now the word has gotten around that the G. J. Aigner Company has the data and facilities to produce any type of index anyone could want.

One of our customers—a printer by trade—got the word the other day. He came in for help on the indexing of a catalog job he was after. The job included the complete printing of 1000 catalogs of 250 pages each. He was the only printer who furnished a complete quote—including indexes. He got the job. G. J. Aigner did the indexing and billed the printer; he added on his normal mark-up and shipped his bill off to the client. Everyone was happy—except the printers who didn't get the job.

If you have ever missed out on a bid because you failed to furnish a complete quote, call or write the G. J. Aigner Company and see how we can help you give your clients a complete service. We have two large plants to serve you. You'll find the addresses listed below.

Aigner
INDEXES

Chicago: 418 S. Clinton Street
New York: 97 Reade Street

"HERE WE GO...RIGHT ON TIME!"



"BECAUSE WE USED MANAGEMENT BOND!"

You can keep your delivery promises when you use Management Bond because this watermarked Hammermill product is a *uniform* paper... a fast, always dependable worker that runs with a minimum of trouble on your presses.

Management Bond gives satisfaction in your customer's business. That is why you often make two

profits with this dependable paper. One when you deliver the job, one when your customer reorders.

Today you will find Management Bond available in white or colors, in standard weights and sizes through Hammermill Agents all over the country. Send for a free sample book.

MANAGEMENT BOND

A HAMMERMILL PRODUCT

Send this coupon to your Hammermill Agent or mail it to Hammermill Paper Company, 1601 East Lake Road, Erie 6, Pennsylvania.

Please send me—FREE—a sample book showing Hammermill's MANAGEMENT BOND.

Name _____

Position _____

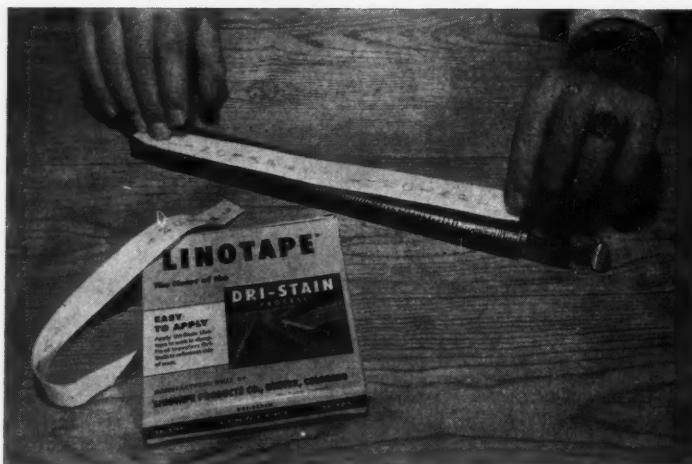
(Please attach to, or write on, your business letterhead.) IP-AUG.



Contrast Your Mats this Safe Easy Way

ERRORS COST from 20c to 75c each. The simple Linotape Dri-Stain Process makes mat faces black with white or colored reference marks. These contrasted mats reduce errors—save eyes, time and money.

The Dri-Stain Process is *safe*. No acids or caustics are used. Unconditionally guaranteed not to harm the mats.



SIMPLE as ABC. Your dealer can do it—or you can do it. And at small cost. Top photo shows how a strip of dry tape (Linotape) is laid on a clampful of mats. The clamp is heated, faces turn black. Then inlay is brushed in reference marks, the surplus wiped off and the mats are ready to go back in the machine.

WEARS and WEARS. Find out now about the simplicity and cost of this remarkable process. Send coupon today.



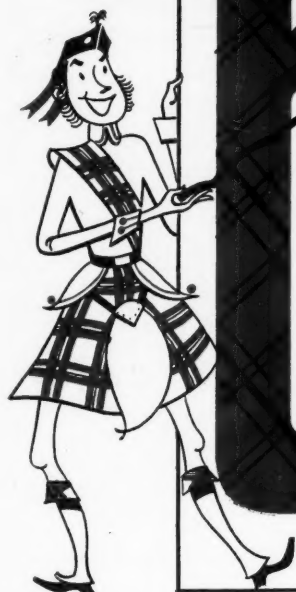
LINOTAPE PRODUCTS CO. IP
744 W. Colfax, Denver, Colorado
Gentlemen: Please rush your informative folder,
"How to Contrast Mats with Dry Tape."

Name _____
Address _____
City _____ State _____



LINOTAPE PRODUCTS CO. 744 W. Colfax, Denver, Colorado

The **6** in ATF Little Giant 6



means

**6 BIG
money-saving
features**

It's the 12x18 automatic job cylinder press that handles 85% of all job shop work... and makes an ideal auxiliary press for large commercial printers.

Remember the number "6" after "Little Giant"... it stands for these 6 important features:

FASTER GET-AWAY due to such exclusives as positive lock-up of form on bed of press with one twist of quoin key.

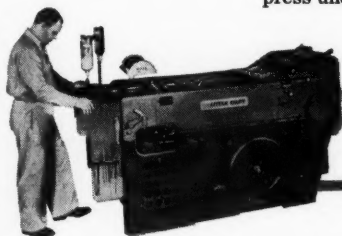
MORE IMPRESSIONS PER HOUR with speed range from 2500-5000 impressions and stepless variable speed control.

BETTER QUALITY from such exclusives as full form coverage with all three rollers (only press under 25x38 with this feature).

EASIER OPERATION resulting from convenient centralized controls, 3 lb. ink fountain, automatic press trip, etc.

WIDER RANGE—handles onion skin, envelopes, postcards or 4-ply at 3000-4000 impressions an hour... long or short runs.

BIGGER PRINTING PROFITS because no other press in its class gives all the above opportunities to make money.



Ask your ATF representative for more details about the profit opportunities in the ATF Little Giant 6. **AMERICAN TYPE FOUNDERS**, 200 Elmora Ave., Elizabeth B, New Jersey. Branches in principal cities.

ATF

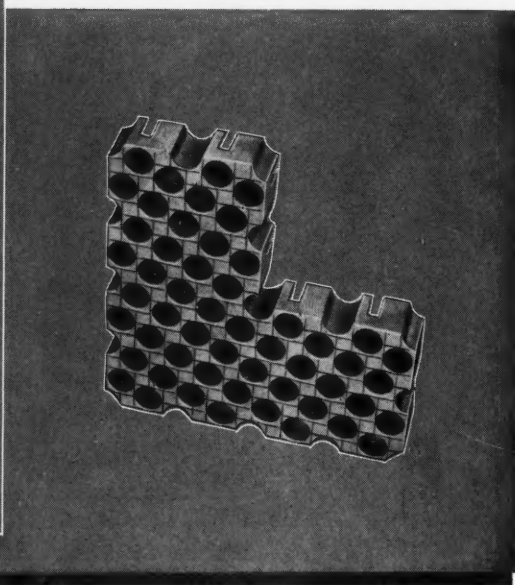
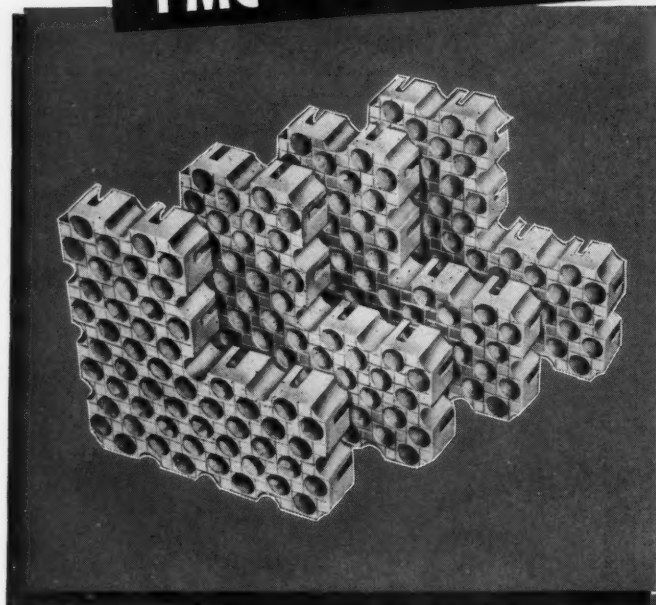
Better, More Profitable Printing from the Widest Line of Processes

GRAVURE... LETTERPRESS... OFFSET

Type faces shown are: Alternate Gothic, Spartan and Century Schoolbook

FIRST WITH THE BEST!

PMC STERLING TOGGLE BASE IN MAGNESIUM



THESE FOUR OF MAGNESIUM WEIGH NO MORE THAN THIS ONE OF SEMI-STEEL . . .

- First magnesium honeycomb base offered to the industry.

- Eliminates three-fourths of weight of patent base as compared with semi-steel.

- Exhaustively tested for two years in scattered printing plants.

- Uses all standard PMC Sterling Toggle Ratchet Hooks and Register Hooks.

- Finishing operations held to tolerance of plus or minus 5 ten-thousandths of an inch.

Write Today for Complete Information.

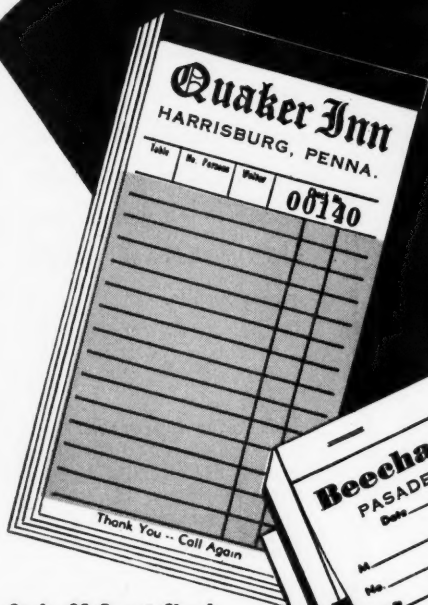
THE PRINTING MACHINERY COMPANY

436 Commercial Square, Cincinnati 2, Ohio • 23 East 26th St. New York 10, N. Y.

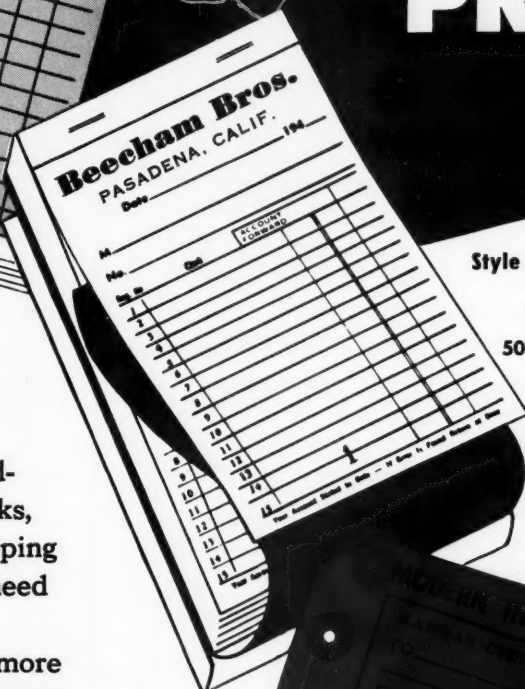
Ennis

means

QUALITY VARIETY PROFIT



Style CC Guest Check
Stock or
printed-to-order
3" x 5½"
100 to book



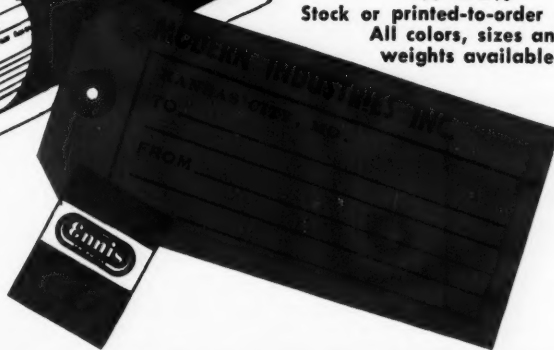
Style 12-A Salesbook
Stock or
printed-to-order
3-5/16" x 5 3/8"
50 dup. sets to book

Stock and printed-
to-order salesbooks,
guest checks, shipping
tags to fit every need
of the trade.

More turnover—more
volume—more repeats
—more profits for you!

Write for new catalog
and samples—cash in with ENNIS!

No. 4 Shipping Tag
4¼" x 2½"
Stock or printed-to-order
All colors, sizes and
weights available



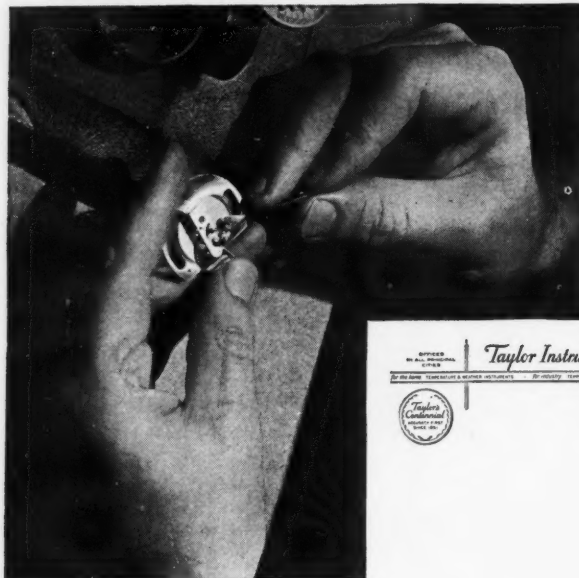
Ennis

TAG & SALESBOOK CO.

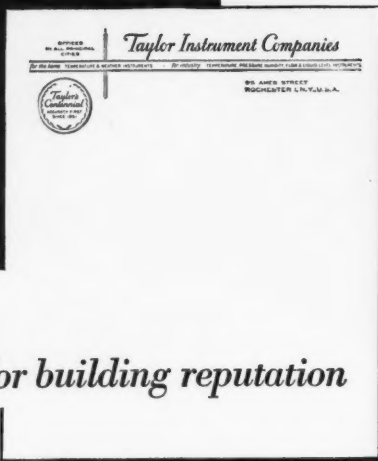
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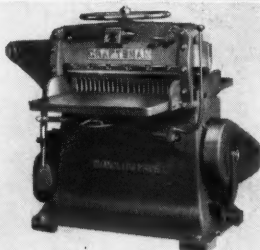
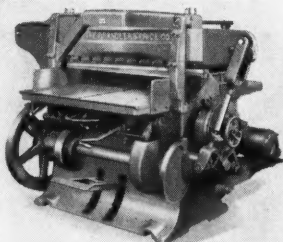
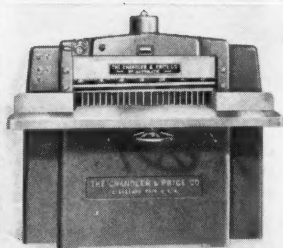
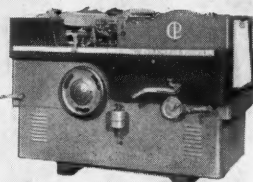
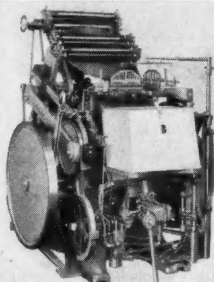
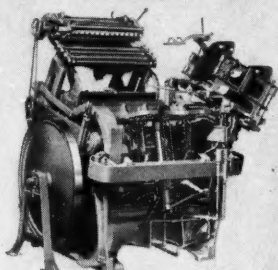


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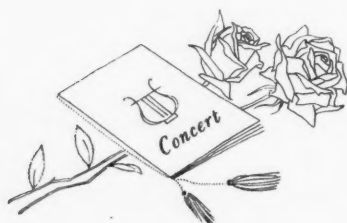


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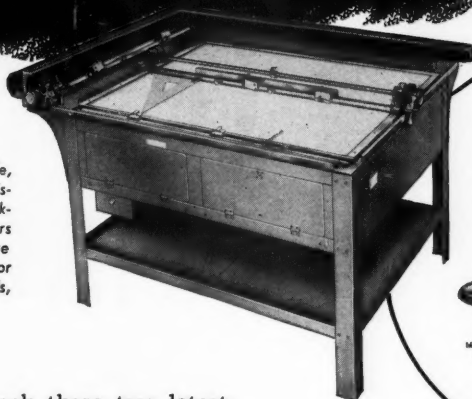
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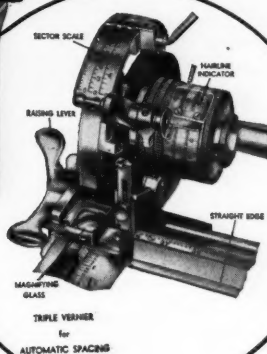
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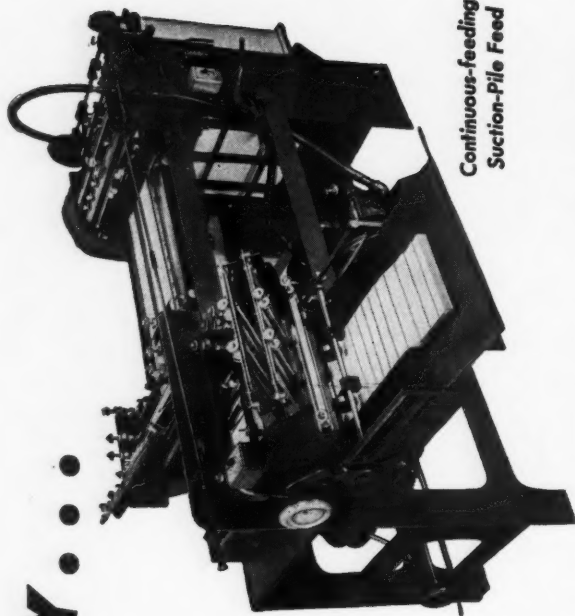
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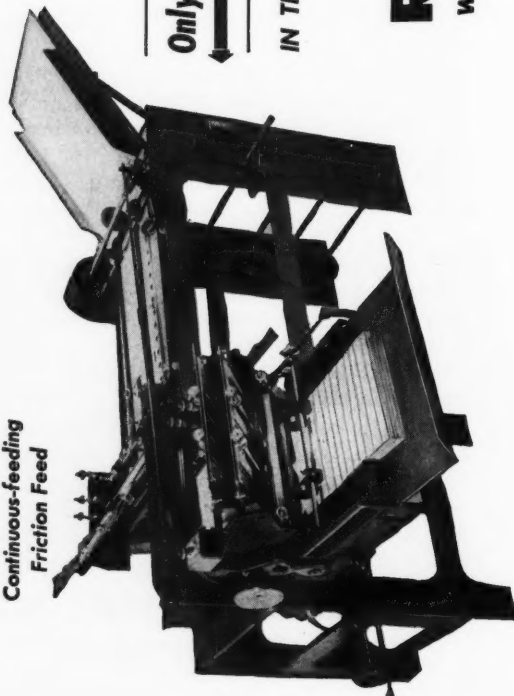
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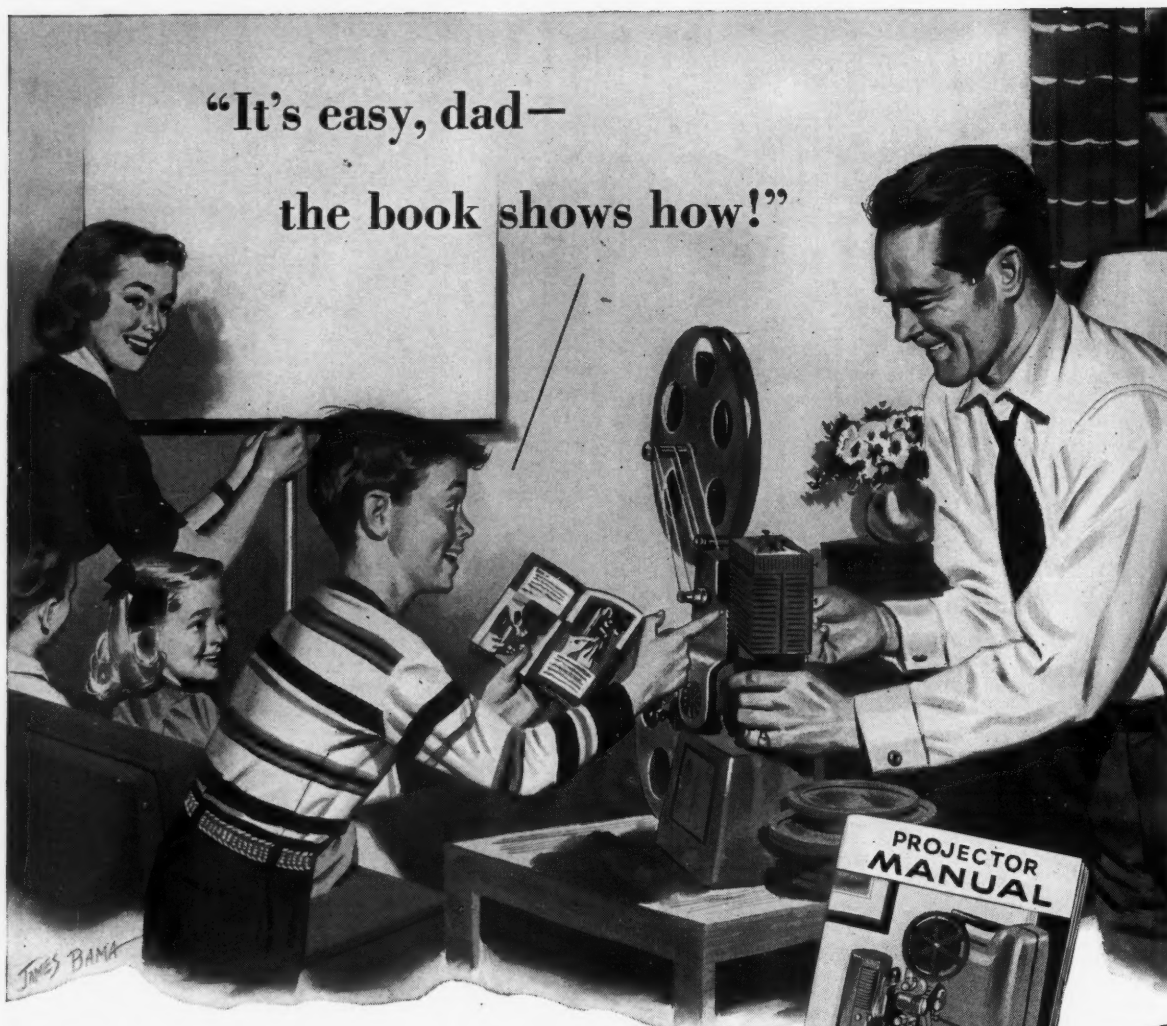


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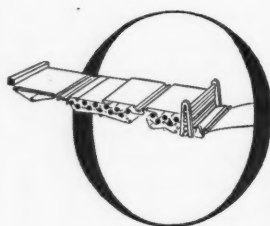
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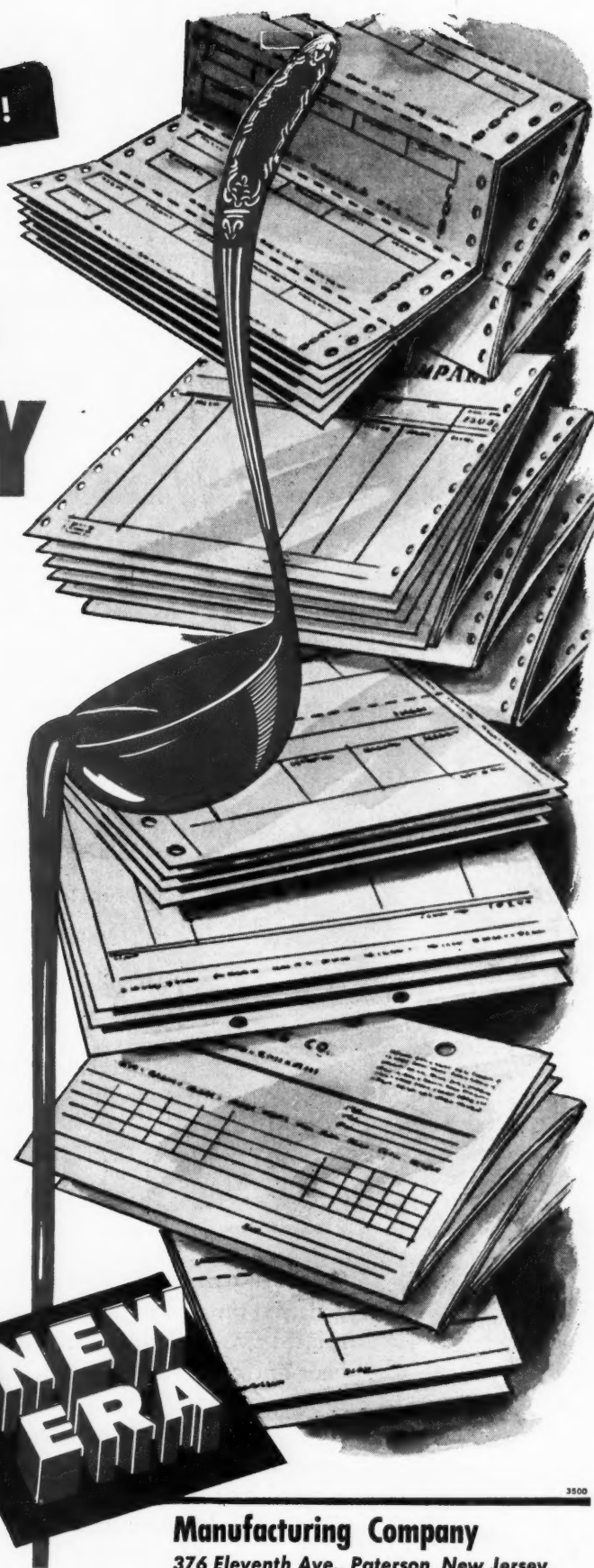
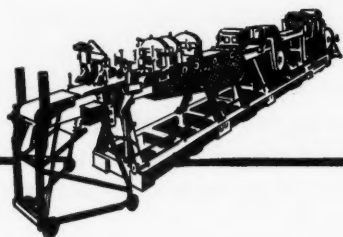
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Origin of the Craftsmen's Emblem

The present book of Psalms, decorated with beautiful capital letters and profusely marked out with rubrics, has been thus fashioned by the added ingenious invention of printing and shaping of letters without any exertion of the pen, and to the glory of God has been diligently brought to completion by Johann Fust, a citizen of Mainz, and Peter Schoeffer of Gernszheim, in the year of the Lord 1457, on the eve of the Feast of the Assumption.

On August 14, 1457, there appeared in Mainz, Germany, a magnificent Psalter, printed in black and red type and profusely decorated with printed two-color ornamental initials. The illustration above is the colophon of the now-famous book, the first to have a printed date and the first to bear a printer's mark. The Psalter was a folio volume 11½ by 16 inches, printed in a type approximately 40-point size. Only ten copies are known, all on vellum. The Fust and Schoeffer printer's mark has been adopted by the International Association of Printing House Craftsmen. For a detailed explanation of the Craftsmen's emblem, see box on page 79.

New York Letterpress Printers Try Offset To Develop Combination Plant

★ THERE ARE FEW letterpress printers today who have not given at least some consideration to the advisability of adding offset lithography to their facilities. In many cases this consideration remains more or less in the back of the printer's mind—something he may get around to at some future date. Others have taken the step, with varying results. Still others have really kicked the idea around in active fashion, but are holding back for one reason or another.

There is, of course, good reason for hesitation in embarking on combination operations. It's not something to be done lightly, without careful study and analysis. Still, the advantages of a two-process plant, provided certain conditions and requirements are in existence or can be met, are such that they cannot be overlooked.

Authorities on the subject are fairly well agreed as to the basic conditions under which a letterpress printer can add offset facilities with a good chance of success.

Offset Market Must Be Definite

First, the market for offset work, either actual or potential, must be definite and within reach of the printer.

Second, the technical facilities for lithographic production must be available. This includes camera work and platemaking, services of at least one good shop technician, preferably a pressman, and the facilities for copy preparation.

By Randal Savery

Third, there must be sufficient capital, not only to cover installation and operation of offset equipment, but to carry the department through the initial period of trial and error.

Fourth, the printer himself must be capable of a flexible approach to offset lithography. He must, in a way, be able to forget much of his letterpress background, for the two processes have little in common beyond the fact that they both put ink on paper.

A sound way to explore the subject of letterpress-offset operation is to study the experiences of letterpress printers who have become combination plant managers. One such plant is the Woodhaven Press, New York City, now rounding out its first year of combination operations.

Woodhaven has five presses—four letterpress, one offset—a complete composing room including two Linotype machines; a cutter and a small folder. The bulk of its bindery work is done outside. Although the firm specializes in a certain customer field—associations and organizations—volume comprises a range of general job work such as pamphlets, folders, small publications, brochures, and presentation pieces. Considerable two-color work is done, and some process.

Proprietors are Edward Gaberman and Gerald Friedman, former printing

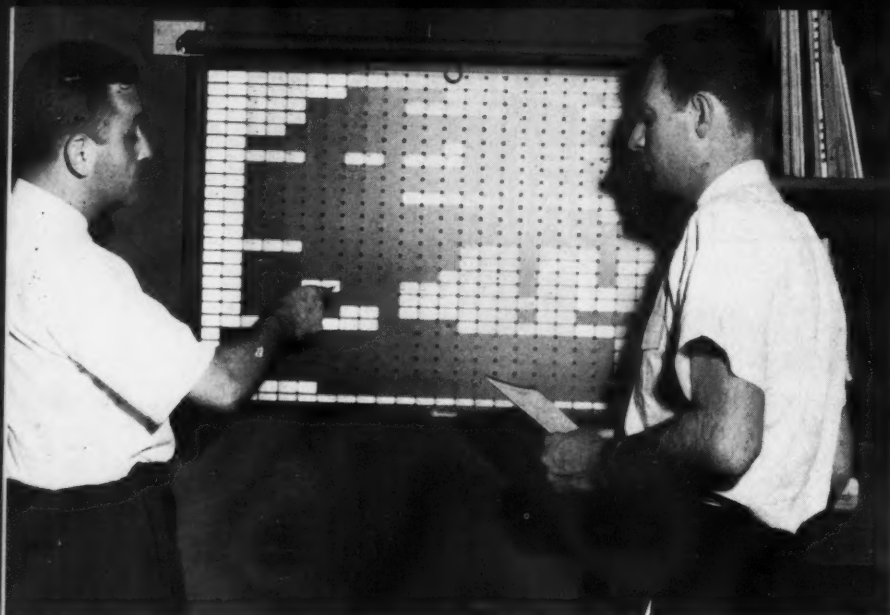
brokers who decided to operate a plant of their own when they returned to business after World War II. The Woodhaven Press, up until a year ago, was located in Ozone Park, Long Island, but as Mr. Friedman tells it, they were handicapped by a lack of convenient trade supply and service facilities. Accordingly, last August they moved into space in a graphic arts area of downtown Manhattan. With the move they installed a Harris 17 by 22 offset press. Letterpress equipment consists of two B Kellys, a Number 2 Kelly, and a 25 by 38 Miehle.

Shop Layout in Straight Line

Shop layout is in a comfortable straight-line order. One side of the room, alongside a row of windows, holds the composing room and letterpress equipment, arranged in logical order, starting with the linecasting machines, and moving to the proof press, makeup frames, stones, and the presses. All press deliveries are at the windows in order to facilitate color matching. Against the opposite wall is the offset department, plus facilities for plate and galley storage. Space in between is utilized for stock storage and movement of materials.

Why did they go into offset? Mr. Friedman explains it this way.

The partners discovered that a number of changes had taken place in the industry since 1942. The subject of offset cropped up frequently during



Mr. Friedman and Mr. Gaberman looking over progress of work in plant on their unique control chart

conversations with customers, planning and estimating on jobs. To a large extent Woodhaven sells on a creative service basis, maintaining a complete art department. Many of their jobs depend for their effectiveness on pictorial material — photographs, art work, montages, dressed-up formats and unusual layouts.

Combination Plan Advantageous

It was found that in order to service these customers completely, supply them with the sort of layouts and formats they wanted and still keep within their budgets, lithography would have to be utilized. There was a choice of procedure open. Stay in letterpress alone, handling only those jobs which fitted that process. Or go into offset. It was decided to experiment by taking on work to be produced by lithography, farming out the jobs to trade houses. A year or so of this convinced them that there were advantages—and profits—to be gained by combination operation, so when the move to New York was made, the offset department was added.

Note how several of the considerations for combination operation outlined above were met in this instance. The market was there, much of it right among the company's customers. Not only that, but Mr. Friedman points out that the lithographic process opened up wider fields for creative selling. More ideas stemming from the firm's art department could be suggested to customers, thereby stimulating increased volume of business.

The problem of technical production facilities was met by moving to New York where they are conveniently available. The art department functioned as the nucleus for a copy preparation service. When additional art help is needed, they go to free-lance people experienced in lithographic work.

Mr. Gaberman and Mr. Friedman approached the practicalities of offset production free of preconceived or deeply set notions grounded in letterpress. They made careful study, including attendance at educational courses, in the techniques of lithography. They also attempted to analyze in advance, as far as possible, the various problems and stumbling blocks that could present themselves, along with a dollars and cents program. Mr. Friedman claims that so far no major difficulty has arisen which they had not foreseen



Mr. Gaberman at his desk checking dummy from art department before presenting it to client

as a possibility, and were therefore prepared to meet.

Obtaining a satisfactory shop technician was a tough hurdle. It took two months to find a good pressman who was at home in both albumin and deep etch, who fitted into their particular scheme of operations and could assume responsibility beyond running the press. They found the man, but if he should fall ill, or when he goes on vacation, the offset department is in trouble. This is a situation which Mr. Friedman believes every modest-sized shop must be prepared to face.

Another problem of this type shop is that of camera work and plates. Nothing short of three or four presses and the volume to keep them running, in Mr. Friedman's opinion, will support these departments. While trade facilities are good, trouble can come when an emergency arises. If a plate goes bad, or a correction has to be made, the press is hung up while the work is sent outside for repair. A platemaker cannot be expected always to accommodate the rush job ahead of others he may have in progress. This is another headache that the plant operator in this category must be prepared to survive.

Utilize Strong Points of Each

The major advantage in combination plant operation, according to Mr. Friedman, lies in the ability to capitalize on the strong points of each process, while staying away from their weaknesses.

Letterpress handles the jobs that are suited to it—text matter, or material with a minimum of illustration. The flexibility and speed of letterpress in converting text copy to the printed result, particularly when you can run direct from type, and in making corrections and changes, is unequaled by offset, where plates have to be made.

A weekly bulletin the plant produces—heavily pictorial—is done letterpress, even though the cost of making the illustrations is far higher than it would be in lithography. The time element, due chiefly to last-minute text matter, makes the job a must for letterpress.

On the other hand, cost of jobs with halftone drop-outs, vignettes, Ben Day screens, and the like would be prohibitive if produced by letterpress from



Mr. Friedman at his desk at Woodhaven Press in New York City lining up stock requirements

photoengravings. As far as Woodhaven's customers are concerned, this kind of a job would not be done at all if lithography didn't make it possible.

With the two processes, booklets can be designed so that inside text matter can be done letterpress, and offset used on the covers with eye-catching effects. This helps the customer do the job he wants to do with his printed material at a price below what it would cost him if either process were used alone. The same technique applies to special inserts and sections. The best features of both processes are applied to achieve the desired result.

In many cases the decision as to which process to use is determined by the plant. Because Woodhaven's customers are largely result-minded rather than technical-minded, they have little concern as to whether a job is run letterpress or offset. They're satisfied if the printed result lives up to expectations within their price-range.

Offset Raises Disturbing Points

Offset production raises some questions which are sure to disturb a letterpress printer, Mr. Friedman points out, and he should be prepared to adjust himself to them. One is the emphasis on importance of pre-press preparation. Once your offset job is on metal, that's what you work with. A letterpress man accustomed to relying on improvements or corrections after a form is on press, must change his approach when working in offset.

Also in letterpress, barring a power breakdown or a completely pied form,

you can always print. A bad plate, worn type, or below-standard stock will cause trouble, but the letterpressman can be expected to wind up with a reasonable impression.

In offset, you can't count on this. You can lose an impression for any one of a number of reasons and it will not come back short of a new plate or other major adjustment. Offset, Mr. Friedman has found, is much more sensitive to paper defects than letterpress. Sometimes it isn't a matter of inferior stock causing a poor impression, but of not getting any impression at all. It's not, perhaps, that there are more problems in lithography than in letterpress, but that they are basically different problems which a letterpress man finds hard to understand and to cope with. And they are another reason for the necessity of having a good offset shop technician.

Satisfied With Combination Plant

On the basis of the first year's experience, Woodhaven is satisfied that they made the right move in going into combination plant operation. The problems encountered have been the usual ones to be expected and taken in stride by two-process management. They can still handle additional volume on their present equipment, and the next step may be acquisition of additional salesmen with lithographic

background. Further expansion, when business warrants, will be in the shape of a one-size-larger offset press.

Sequence of procedure in setting up a combination plant is described by Mr. Friedman in these terms: Study, analyze, make the decision. If it's yes, then install, operate, adjust, learn. ★

Electronic Paper Skid Lift

One of the recent improvements in handling paper at a saving of time and back-breaking strain of the operator is the paper skid lift with electronic eye. In connection with a paper-cutting machine, the lift keeps the pile at the level of the cutting-machine table. Or a lift may be placed at the other side to lower the pile so that the operator does not have to stoop to deposit a lift on the pile. Other uses for electronic skid lifts, which can also lower, will be found.

Tie Throw-off Back

When imprinting thick booklets or other pieces on an open platen press of the Gordon type, it is easier and quicker to tie the throw-off in off position so that the feeder cannot throw the impression on from force of habit. Then make ready without changing the set of the platen relative to the form except when it may be necessary to advance or pull back the upper edge of the platen by means of the impression screws—a face or two on the nuts.

Mr. Friedman and Mr. Gaberman checking a color sheet from their newest acquisition—the offset press





Photos courtesy The Grolier Club

Frederic W. Goudy, well-dressed pressman, inks form on Albion press, once used by William Morris. Scene: Anderson Galleries. Date: October 23, 1933.

Five Years Later...

Deepdene: The Last Summer

★ I MADE MY PILGRIMAGE to Deepdene, the home of Frederic W. Goudy at Marlborough, New York, in the summer of 1946, the last summer of that master type designer's life. Summer slipped into autumn as Goudy and I talked over his eighty-one years.

He was a sick man at the time, a long illness of the previous winter having sapped his strength. But Fred Goudy, the body notwithstanding, was not a tired man. "They say a person is ready to go when his time comes," he said. "If that's true my time has not come, because I'm not ready."

His face, once so full, was shrunken, and his neck and shoulders were emaci-

ated. Only the shaggy shock of white hair and generous paunch remained of the roly-poly figure Goudy himself had referred to as that of a Santa Claus or Sunday School superintendent. He could walk only with great difficulty, using a cane. His right hand had been paralyzed by the winter's illness, but he had regained the use of it and was looking forward to beginning work again. And his eyes—they were still clear and carried a twinkle.

Always wearing a youthful green corduroy sports coat, then a popular item on college campuses, the old man reclined in an easy chair, sucked on huge quantities of hard candy, petted

By Paul Fisher

one of several cats, and sometimes answered my questions but more often wandered off into memories he was pleased to recall.

He liked to talk about people, and Fred Goudy either liked people very much or he disliked people very much. He straddled no fences on personalities. To print some of his comments on certain leaders in the graphic arts would likely constitute so many outrageous libels.

Goudy seemed to have reverence for only one man, and that was Bruce Rogers. He was most genuinely fond

of the mercurial Earl Emmons, dying at the time in an Iowa tuberculosis sanatorium. He spoke fondly, too, of Peter Beilenson and Paul A. Bennett. But it was to Emmons that he often returned, deploring the blighted promise of the man.

He was happiest, I think, when taking some individual to task for a slight on his work or himself. Not uncommonly the old man ranged back several decades to come up with some hapless soul who had made an aspersion on the Goudy name or fame. He could not forgive a man for adverse criticism, though the criticism might not extend beyond taking issue with a single letter of a single Goudy design.

There had always been a waspish, prima donna side to Goudy's nature, and age plus illness had not cut down on his acerbity. He had reason to be grateful to the Lanston Monotype Machine Company that kept him on the payroll as art advisor. Goudy referred to his checks as his "pension," and of his title he said, "I'm an advisor who is never asked for advice."

The realization that he had outlived the period when his types were extremely popular was a source of sorrow to the old man. "Printers are fickle people," he said several times, and several times he mentioned that in the 1920's "more than fifty per cent of the *Saturday Evening Post's* display was in my types." But in a period dominated by sans serifs, square serifs, and novelty types, Fred Goudy found some comfort. "I expect to be revived some day," he said. "I believe I will be. Why, already there seems to be more use of Goudy Open."

The old man often repeated himself. Nearly every day he mentioned that I smoked "like a chimney-pot," and always with the air of a first observation. He would then regularly remark that he attributed his longevity to abstinence from tobacco and liquor. He was afflicted with a degenerative disease of the kidneys common to old age, but he was convinced it was caused by suffering through banquets rather than to call attention to himself by adjourning to a rest-room. If he had it to do over . . .

Old age, too, tended to make Goudy forget recent actions and happenings.

Once he tried to find the "Honor Roll of S.O.B.'s" Emmons and he had printed. Not locating it immediately, he yelled for his faithful daughter-in-law, Alice, confiding at the time that she was forever hiding things from him. Alice immediately turned up the item, noting to her father-in-law that it was just where he had put it. He mumbled a not very gracious apology.

While he could not remember what he had done the day before, Fred Goudy could recall with crystal clarity days in Chicago a half-century ago when he was one of a group destined to precipitate a revolution in American lettering. He talked so warmly of Frank Holme, Oswald Cooper, William A. Dwiggins, the Leyendeckers, Will Ransom, and others that they seemed almost to be sitting with us in the sunlit, pine-paneled study at Deepdene.

Questions concerning the last ten years of his life he seemed to repulse or be uninterested in. Indirectly, he made it apparent that he had been forced to live those years in what was, for him, reduced circumstances. He had been compelled to sell his typographic library to the Library of Congress,



In background is Jew's Creek, Catskill stream that rushed through estate at Deepdene, Goudy's home. (Photographed by Mooney in 1923.)

though he was able to stipulate that part of the purchase must remain with him during his life. He explained, "I couldn't stand the thought of being here a few years more with only walls to look at. I couldn't live where there were no books."

When Goudy got restless, and he frequently did, he would limp about the study pulling open numerous drawers and taking out all manner of Goudyana. Whenever I said I liked some item, he would tell me to keep it. Shortly I grew ashamed of my greed, merely murmuring or nodding approval. He was ever open-handed to the proverbial fault, and visitors to Deepdene never went away without some keepsake.

Out of one drawer he took his honorary degrees from colleges and universities as well as his various medals. Sadly he pointed to a medal awarded by the University of Missouri School of Journalism for "Distinguished Service to Journalism." And there it was—"Fred-erick" with the "k" that Goudy loathed to have appended to his name. There was no false modesty in the man. He was openly proud of his honors. When he inscribed my copy of *The Alphabet*, he carefully lettered in his degrees after his name.

One afternoon we went into the sun-room Goudy had used as a workshop after the destruction by fire of the old mill on Jew's Creek that had been the scene of his greatest achievements. There was a placard on the wall done in Forum: "The Village Press Lives Again—1903-1941," badly faded by the sun in 1946. He tried to show me how his matrix engraver worked, but his hand trembled too much to insert the bit. He lost his temper for a moment, fitfully rubbed dust off a table, and said, "I've just got to get out here and do some work." He was then very hopeful that he would receive a commission from the Book-of-the-Month Club for a proprietary face. (He never did.)

When Goudy got down-at-the-mouth, thought of his "California girl" was often sufficient to cheer him. This "girl" was a forty-odd-year-old music teacher in New York City whose periodic visits to Deepdene were anxiously awaited by the old man. He

(Continued on Page 95)



Left: A. C. Kalmbach. Right: Glenn Parker. Mr. Kalmbach is president-publisher of Kalmbach Publishing Company; Mr. Parker, secretary-plant manager



Frank Grabowski, Wesley Schipkowsky, Al Bergmann, Robert Burns at lineup table checking final register on sheet from two-color Cottrell rotary press

Two Hobbies Turn Into Big Business

By Glenn Parker

Plant Manager, Kalmbach Publishing Company

★ IN LESS THAN twenty years—since 1933—the Kalmbach Publishing Company, Milwaukee, has grown from a small job printing venture in a garage to a magazine publishing business with an annual gross of close to a million dollars.

All this started when a printer and his hobby met head-on at the Chicago World's Fair in 1933. It was two hobbies that met, in fact, because A. C. Kalmbach had been operating a small scale printing business since his early teens and was a pioneer enthusiast of model railroad operation. Fascinated by the crowds that gathered about the model railroad exhibit at the fair, he decided to publish a magazine about this hobby as a side line.

At the time his garage print shop was engaged in printing twenty-six church publications with the help of Mrs. Kalmbach and a fifteen-year-old "printer's devil." Response to the new magazine, *Model Railroader*, was so startling that in five months it was taking most of Kalmbach's time and practically all his money. But he hung on, got into the black by 1937, and started his second magazine, *Trains*, in 1940. Since then Kalmbach organiza-

tion has grown to one of ninety people engaged in the preparation and printing of four monthly magazines, a total of more than 260,000 copies a month.

Much of the success of our operation, we believe, is due to the efficiency of our mechanical departments. In fact, in some years, we have found that a major share of the profits of the business has come from the printing end.

We have never hesitated to spend money on new equipment if, in the long run, we could be sure that its use would prove profitable. The considerations to be made at such a time are: 1. Is the new equipment going to do as good a job, or a better job, in less time? 2. Is it going to do a more complete job, eliminate other operations? 3. What can be salvaged from old equipment? This latter factor alone can be the point of decision in the problem of replacing equipment.

Such a case came up three years ago when we were considering the purchase of a new Linotype machine. Although our machine was only three years old and in good condition, we wanted a machine with an automatic quadder, a six-pocket mold disc, and a Lin-O-Saw because of the man-hours that could be

saved by their use. Under some circumstances, however, these savings might not have been sufficient to make the purchase. It happened that we were able to receive a satisfactory price for our old machine, and so the change was made.

Our pressroom operation caused us a great deal more concern. Our magazines were growing rapidly in circulation; labor rates were rising. Time was becoming a more important factor as we added new publications. We had to find a better and faster process and the use of sheet-fed rotary presses seemed



Helen Jensen and Frank Grabowski, production manager, in production control office of plant

to be the answer. After months of careful figuring, with visits to several plants throughout the country, we decided in 1947 on a 36-inch by 48-inch two-color Cottrell sheet-fed rotary press. At the time of purchase, this press was capable of turning out more work than we had. Here, again, we were aided in our decision by the fact that we were able to dispose of our older equipment at a good price.

The normal size sheet that we run on this press is 34 by 46 inches. This size sheet will accommodate a sixteen-page form with sixteen pages on each side of the sheet. The same sheet goes through the press twice—once on each side. Each form carries two colors, black and a second color, and prints on one impression cylinder. The time involved in changing plates, making ready, lining up our color and black pages, and getting the ink set for the next run, averages about eight hours per form. Some forms have been put on in five or six hours, some have taken twelve to thirteen. The variations, of course, depend on the condition of the plates and the accuracy of the color register.

The makeready operation is usually a two-hour job. This means pulling the first strike sheets in black, then cutting out the makeready, taking off the black plates, and putting the makeready under the plate on the plate cylinder and placing them back in position. This makeready has been found desirable even though the plates on the first impression look fairly good. It softens up the highlights and gives more strength to the solids; the plates run longer without wear. Premakeready in the electrotype would give us the same re-



Alvin Wojnowski making adjustment on feeder of new Cottrell press. Sign is typical of those all over plant for benefit of many visitors

sult, but we haven't quite come to the point where we believe that this is feasible in our plant.

The average running production of our Cottrell press is about 32,000 sheets for an eight-hour shift. This means that the 120,000 copies of one sheet of our longest-run magazine would take about four shifts to run. The entire inside of the magazine, on four such forms, takes about sixteen shifts of running, plus four shifts of lineup and makeready to get the complete magazine off the press.

On our new Cottrell press of the same size, purchased in 1950, we expect to reduce this time 20 per cent. The newer press has a running speed of about 6,000 sheets per hour, where we normally maintained about 5,000 per hour on the older press. Our magazine covers are usually run on a smaller flat-bed press, but can be run two-up on the large presses.

In connection with our change to rotary-press operation, the matter of personnel is important. We first considered hiring an experienced rotary

pressman but finally decided that we would be able to train our own people. This training period took about six months for our people to get used to the new equipment, the different type of makeready, and a different type of ink (running wet colors).

In our opinion, it was a distinct advantage to train our own pressmen to rotary press operation rather than hire new people. We feel that our men are doing at least as good a job as the average pressman running our type of equipment. Their methods of procedure are controlled by their desire to do the best job possible and they have no old prejudices.

It is an interesting fact that, although this new equipment saved a great many hours per thousand impressions, we have continually hired more people for our pressroom by the addition of a second, and now a third, shift.

Our pressroom is now a little overcrowded. The two rotaries occupy about 3,000 feet of floor space, including the area for storage of paper stock in process. This should be increased to at least 4,000 feet to allow plenty of room for moving about. Our present schedule requires about 1,500,000 two-color impressions per month on the rotary presses. We still have two shifts of additional capacity available on our new Cottrell press that we are saving for expansion. We would probably need at least double the floor space to run the same production on flat-bed presses.

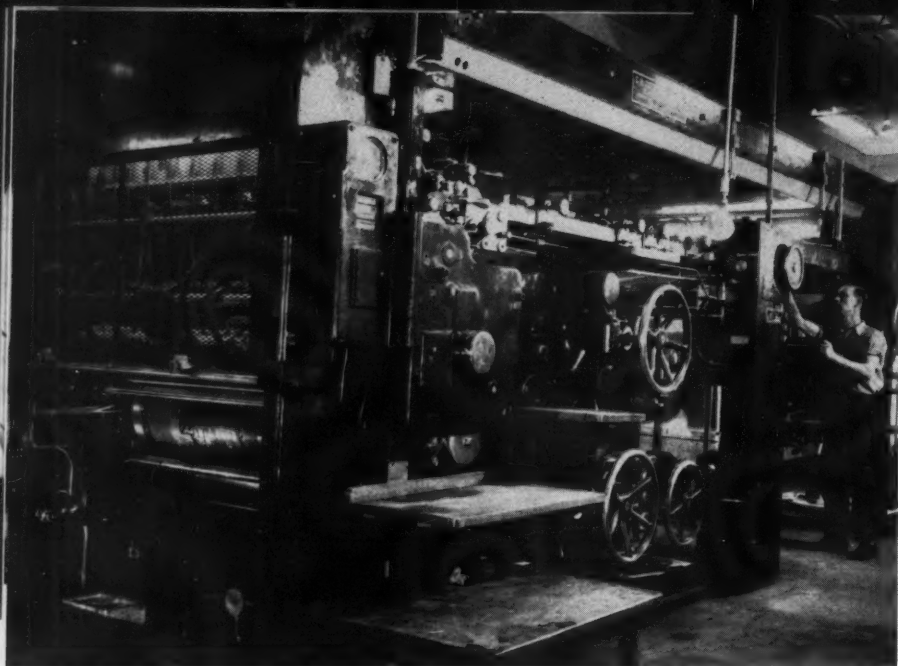
We have evolved a rather interesting method in connection with preparation of electrotypes for our presses. Our

Electrotyper holds 16 molds pulled from single pages locked in galleys



Locking plates on black cylinder on the new two-color Cottrell rotary press





Kalmbach's new press, a two-color rotary, is a Cottrell pilot model. Average running speed, 6200 per hour

electrotyper has installed a molding press, operated by his man, in our plant. This permits us to pull Tenalite molds from our own galleys right in our plant and eliminates the handling and trucking of heavy chases. It also eliminates the lock-up operation as the molds are pulled from loosely locked galleys, saving about two hours lock-up time on each 16 pages. Pulling the molds requires about three hours for the sixteen pages, including the second color. The molder can then carry as many as forty pages of molds under his arm to the electrotype plant.

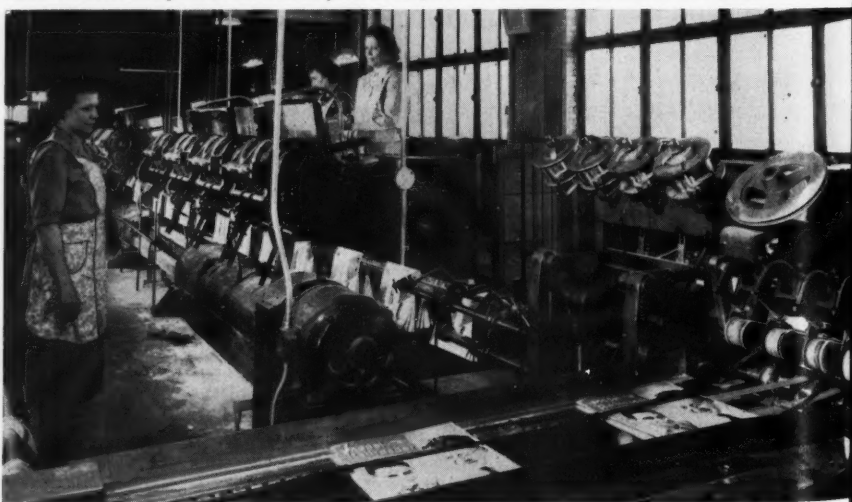
It is not necessary to have perfect electros for rotary press operation. Any electrotyper can make plates for a curved-plate press if he is willing to put in a minimum amount of equipment. Our electrotyper, however, has gone much further than that and the quality of our curved plates has steadily improved. This, of course, has reduced our makeready time and eliminated a lot of press down-time. But any plate, even though it doesn't have a perfect surface, can be made ready in the same manner as for a flat-bed press.

Until last year we were operating a gang-stitcher in our bindery, feeding the signatures by hand. When this delayed our magazines too much, we purchased a McCain inserter and trimmer to fit our present Christensen gang-stitcher. Even though this is not operated to full capacity, we find it profitable because of the acceleration of our bindery operation. Where we used to

take seven or eight working days per issue of a magazine, we now do it in four. The machine gathers, stitches, and trims more than 6,000 magazines an hour.

Thus, we have progressively put in new equipment whenever our costs will show it to have even a slight advantage over the equipment on hand. We have felt safe in doing this because of our confidence in continued growth and the knowledge that if we have a piece of equipment that is in operation today, our increased operations will multiply its return. Our plans for the future include newer folding equipment, a Ludlow, and other additions that will be of help in improving working conditions in the plant and increasing our production. ★

McCain inserter being used in Kalmbach plant in conjunction with Christensen stitcher and McCain trimmer



Plates Held by Printer At Customer's Risk

A local printer's written notice to a customer in line with a provision of the Printing Trades Customs—that "all plates, cuts, paper and other property are held at the customer's risk . . ." was an important factor leading to a decision handed down by the Appellate Division on December 12, 1950.

The case was briefed as follows in the December 29 issue of the *New York Law Journal*, which also contains the full text of the decision:

"A printer who receives electrotypes from a book publishing company which he used in printing illustrations for a book, and who on an estimate and on an invoice which he sent to the company gave notice that all plates were held at the owner's risk, became a gratuitous bailee when the company did not within a reasonable time call for the plates. The company having made no inquiry concerning the plates until more than three years had elapsed since its receipt of the invoice, its complaint against the printer for the loss of the plates should be dismissed if the printer shows that he has searched for them and has been unable to find them and that he did not himself misappropriate them."

The decision was 4 to 1. Because of this dissent the case can be appealed to the Court of Appeals. It becomes law unless reversed. — *The Electrotypes and Stereotypers Bulletin*

Obsolete Plate Regulation May Be Boon For Printing Salesmen to Promote Business

By Forrest Rundell

★ HAVE YOU NOTICED the break the Defense Department Regulation M-26 has given printing salesmen.

This regulation is aimed at keeping in circulation such metals used by the printing industry as are classified as scarce. These metals are copper, aluminum, zinc, chromium, nickel or any alloy thereof. Excluded are plates or printing forms composed of lead, tin, and antimony. Printers will recognize that this eliminates practically all forms of non-photographic typesetting. The forms composed of Linotype, Intertype, Ludlow, Monotype, foundry faces, and all forms of cast rules naturally are not included.

Regulation M-26 specifies that any plate made of or containing scarce metal shall be deemed obsolete if on April 1, 1951, or the first day of any calendar quarter thereafter, it has been in existence for the period specified below for the respective type of printing for which it is intended and has not been used during such period.

1. Newspaper printing: 1 year.
2. Magazine and periodical printing: 1 year.
3. Book printing: 4 years.
4. Container printing: 1 year.
5. All other categories of printing: 2½ years.

Plates falling into any one of these categories are deemed obsolete after the time limit even though they are employed on government work. Such obsolete plates must be delivered to a scrap metal dealer, a secondary smelter, or refiner before the first day of the calendar quarter after the plates become obsolete. No person who owns any plates which have become obsolete through this ruling may take possession of any other plates made of scarce metal so long as he has obsolete plates on hand.

However, the printing salesman who is on his toes can arrange to get the plates past the deadline. The method is simple. If a customer, for example, has

catalog material standing two years or so after the original printing, he can arrange a reprint. He can use all the original plates or he can replace some of the plates with newer material. In any event, the time of obsolescence is postponed and the plates may be kept on hand for two and a half years after the reprint.

Letting the customer know that his plates are in danger of becoming obsolete has an additional advantage. Customers have a way of leaving material standing in the hands of their printer

in the hope that they will be able to use it without resetting or making new plates. On the other hand, printers are sometimes a little backward about billing customers for standing material. As a result of M-26, plates become obsolete within a certain time and the customer is obliged to take action. There is no question of arguing with the printer; the customer must give the printer an authorization to do something about the plates or have them scrapped. Thus the printer is automatically relieved of the expense of holding dead metal.

Most important for the printer is the opportunity for repeat orders which it carries. Don't forget that the reorder automatically extends the life of the plate in that it extends the useful time before it becomes obsolete. ★

Job Tickets, Properly Made Out, Should Be Easily Accessible in Each Plant Department

Few realize the importance of the job ticket until a costly error upsets the entire organization. Anything is likely to happen if the job ticket is not properly made out and then kept where it can be found when wanted until the job has been completed. Afterward it becomes a permanent record.

Much time is lost in looking for the job ticket in various departments. Often production is stopped until it is located. The total time wasted by various workers in a large plant scurrying around to find the job ticket daily is appalling. It is easily avoided if each department has a fixed pocket or a collection of pockets to hold job tickets. Each department should make a mark on the job ticket before it is passed on to the next department.

The toughest 9½- by 12½-inch open end envelope makes a good job ticket. All the space on front and back may be utilized for typewritten instructions about the job, properly separated for the various departments such as art room, composing room, pressroom, stockroom, paper, ink, bindery, shipping. The job ticket should be made out by an old employee (in terms of service) who is familiar with all details of production in the plant.

A large envelope is needed because it may hold bulky copy, proofs, revises, reproduction proofs, film, small cuts, and such. Originally, after the job ticket has been made out, the contents pertaining to it would be passed to the art room. Meanwhile the copy would go to the composing room. In due time proofs would be sent to the customer and when okay is received, reproduction proofs are pulled for the paste-up room. When the pasted-up dummy is finished, it is mailed to the customer. When okay is received, it is passed on to the art room where necessary work is done so that the final paste-up to be the image for an offset-lith plate can be sent to the platemaker, or to the photoengraver if a letterpress job.

In a letterpress plant, plates may come with the order and it is only necessary to make up forms and print after receiving customer's okay, or send the units of the form to the electrotypewriter and print when duplicate plates are received.

The advantage of having a receptacle in each department for the job ticket where all interested can count on finding it is quite clear. Pockets may be of wood or metal, secured to the wall and open at the top.

It's Back to Boston for Second Tea Party

Craftsmen To Meet August 19-22

★ The thirty-second annual convention of the International Association of Printing House Craftsmen will be held in the Hotel Statler at Boston, Massachusetts, August 19-22. Approximately 1,500 Craftsmen from every part of the country will gather for education and fun. Attendance may not equal the figure reached when last year's convention coincided with the Graphic Arts Exposition in Chicago, but interest is expected to run high.

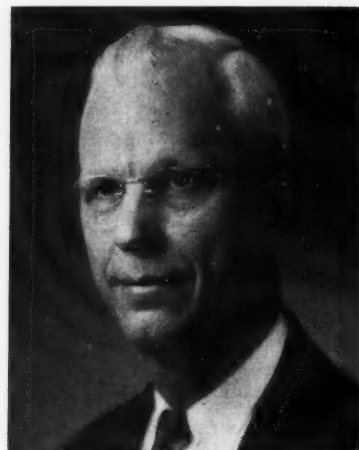
Program Chairman Philip J. McAteer, New England Electrotype Company, has gradually tightened his program despite unsettled world conditions and has lined up some thirty experts who will discuss problems and trends.

The convention program will be divided between business and speaking sessions, and technical clinics. Saturday morning, August 18, the International board meeting will be held, followed by the board luncheon.

A. Gordon Ruiter, general chairman of the convention committee, will preside at the opening session on Sunday, August 19. Addresses of welcome will be given by Mr. Ruiter, Mayor John B. Hynes of Boston, and John G. Glover, co-chairman of the executive committee and president of the Boston Club. Among the charter members who will greet the gathering are John J. Deviny, Perry R. Long, James Hatton, Kurt H.



FRED C. BAILLIE
President of Craftsmen



A. GORDON RUITER
Boston Convention Chairman

Volk, Harry L. Brigham, Ray Miller, Sr., Norman E. Hopkins, and John M. Van Overstraeten. The International executive secretary, Pearl E. Oldt, will call the roll of the eighty-six member clubs.

The "Second Boston Tea Party" will convert to a business session on Monday, August 20. Each district representative will be allowed three minutes to relate the highlight of any one club in his district. Two afternoon clinics will be held simultaneously. A clinic on "Problem Solutions" will be supervised by Howard N. King, third International vice-president and nationally

known typographer-lecturer. Twelve speakers will give ten-minute talks on an outstanding solution to a printing problem. The talks will be inspirational success stories.

Among the speakers will be Robert Prue, manager of manufacturing, Nashua Gummed and Coated Paper Company, Nashua, New Hampshire; James Bowler, general superintendent, *Courier-Citizen*, Lowell, Massachusetts; Perry R. Long, Bryant-Bradenberg, Los Angeles, California; Basil Parsons, secretary and sales manager, Thomson National Press Company, Franklin, Massachusetts; and Harvey



J. HOMER WINKLER
First Vice-President



GORDON J. HOLMQUIST
Second Vice-President



PEARL E. OLDT
Secretary



HOWARD N. KING
Third Vice-President

Glover, Sweeney Lithograph Company, Belleville, New Jersey; Edward A. Aiken, Bryant Press, Limited, Toronto; Craig R. Spicher, Miehle Printing Press and Manufacturing Company, Chicago; J. Gus Liebenow, also of Chicago; R. Lorne Cummings, Benelfack Press, Limited, Montreal; and Royce N. Kent, Bemis Brothers Bag Company, Omaha.

Albert L. Kolb, Marine Trust Company of Buffalo, New York, who is International treasurer, will be chairman of a clinic on "Ink." I. M. Bernstein, technical director of Gotham Ink and Color Company, Long Island City, New York, will discuss gravure ink problems; Douglas Tuttle, manager of the Analine Ink Department, International Printing Ink Division of the Interchemical Corporation, will present analine ink problems; Harry Longstaff, chief chemist with George H. Morrill Company Division of Sun Chemical Corporation, Norwood, Massachusetts, will give a letterpress ink analysis; and Dr. George Cramer, director of research, Sinclair and Valentine Company, New York City, will discuss off-set problems.

Following custom, it is expected that officers for 1951-52 will move up in regular line of progression. In that event, J. Homer Winkler, technical advisor for Battelle Memorial Institute, Columbus, Ohio, and first International vice-president, will become the new president, succeeding Fred C. Bailie, of Ottawa, Canada.

During the convention, Harold G. Crankshaw will present the club bulletin contest awards; Edward W. Stoehr will announce the Printing Week stamp contest winners, and will also



ALBERT L. KOLB
Treasurer

make the Printing Week celebration presentation; Mr. Winkler will present the outstanding district craftsman citation, a certificate furnished by the International Association; and Gradie Oakes, president of Process Color Plate Company, Chicago, and past-president of the International, will present THE INLAND PRINTER annual award to the outstanding Craftsman of the year; the "Oscar" is awarded on the basis of

votes cast by the district representatives. Perry R. Long won the first "Oscar" and Mr. Oakes was last year's recipient.

Monday evening, August 20, Amadeo R. Tommasini, chairman of public relations for International, and designer and typographer for the University of California Press at Berkeley, will preside at the club management dinner. Henry A. Schneider, past president of the New York Club and Second District deputy representative, will speak on club business administration. Earl S. Ellis, past president of the Milwaukee-Racine Club, will speak on the subject of "The Procurement and Retention of Members."

A club operating clinic will be held on Tuesday, August 21, immediately following adjournment of the business session. Harry Christopher, chairman of the membership commission and also Fourth District representative, will preside over such experts as Earl S. Ellis of Milwaukee; Edward W. Stoehr of Newark, who also is Printing Week chairman for the 1952 celebration; Henry A. Schneider of New York; Harold Gale, past district representative.

(Concluded on Page 91)



Gradie Oakes, former International president and winner of THE INLAND PRINTER'S plaque as the Outstanding Craftsman of 1950, at his desk in Chicago near plaque presented him by Perry Long

Boston--City of Historical Grandeur



★ Men have been known to disappear into convention hotels and not be seen again in open air until embarking in a taxi to the station for the trip home. Don't let that happen to you in Boston. The history of this country and your craft is evident no matter which way you look. Don't pass it by.

In 1638, across the Charles River from Boston, in Cambridge, Stephen Daye set up a press to become the first printer in the British Colonies in North America. The press had belonged to an English clergyman who died on the way over to this country. When his widow married the president of Harvard University, the press and the technical skill of Stephen Daye and his son Matthew were devoted to the printing of college pamphlets. Naturally, the printshop soon became absorbed by the university. A half-scale model of the first press is on permanent exhibit in the office of the University Press. Craftsmen are invited to inspect it. (The actual press is preserved by the Vermont Historical Society in Montpelier.)

After taking a look at the Daye press model, go to Boston's Back Bay to visit the plant of the *Christian Science Monitor* to see a magnificent up-to-the-minute printing establishment—a striking demonstration of what's been accomplished in the graphic arts in little over 300 years.

Interested in old type faces? Look up Thomas J. Lyons of nearby Allston, Massachusetts. He has a collection of more than 1500 fonts of type, all pedigreed. Some of the faces were cast when George Washington was president, but most of them are from the period between 1830 to 1890. Mr. Lyons says—and it isn't difficult to believe—that he owns the most extensive collection of old type faces in the world. Along with the type faces and their histories, Lyons also has an extensive collection of type specimen books.

All manner of entertainment is on the official schedule for Craftsmen, their wives and families—tours of historic spots, a moonlight sail, lobster parties, trips to paper mills and printing plants. But there's plenty to do on your own—if you can find the time.

Within walking distance of the Statler Hotel is the State Capitol, City Hall, with its statue of Benjamin Franklin

Craftsmen will have Statler Hotel as convention headquarters in Boston; Paul Revere statue (center), with Old North Church in background; Faneuil Hall (bottom) and U.S. Customs House

Craftsmen are in Boston (top); historically m

Craftsmen to Visit Nation's Shrines

out front, Faneuil Hall, the statue of Paul Revere and the old Revere home, and the harbor, with "Old Ironsides"—the U.S.S. Constitution; the Esplanade, with its summer concerts.

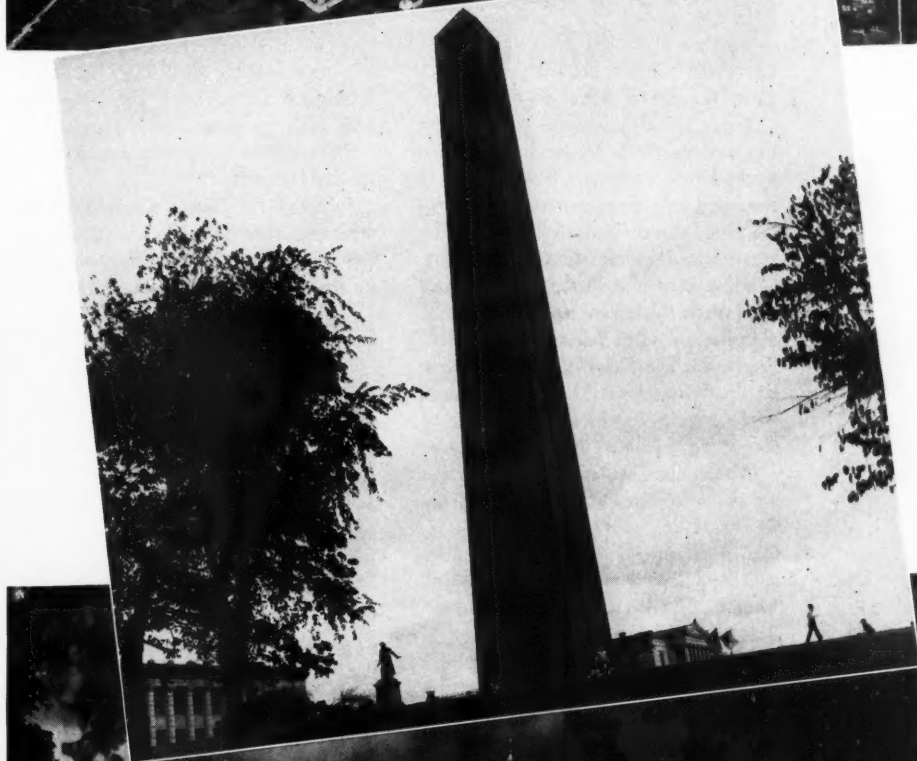
At the bandstand on Boston Common men gather to exercise the privilege of free speech, as they do in Chicago's "Bughouse Square." Stroll on across the Common to the Public Gardens. Take a ride on the swan boats on the Charles River.

During the days of the convention, the Boston Red Sox team will be on the road, but the Boston Braves tangle with Brooklyn and Pittsburgh. There are greyhound races at Wonderland Park, Revere. And Revere Beach, with its midway, is something to see—or you can go swimming in the moonlight.

Boston food is famed, and plenty of it is on the official convention program. But if you find yourself unofficially hungry for Chinese food, try the Cathay House in Boston's Chinatown. For choice seafoods there is Durgin-Park, near Faneuil Hall. The women will like Howard Johnson's and Huyler's after shopping in Boston's interesting department and specialty stores.

With so many intriguing things to do and places to see—along with the full convention schedule—the convention should last for a month. But for your own historic days in Boston, and the instructive as well as entertaining time you will have, you may thank:

A. Gordon Ruiter, general chairman; John G. Glover, Tileston & Hollingsworth Company, co-chairman; Harry M. Faunce, the Rumford Press, secretary; William S. Law, International Printing Ink Corporation, Cambridge, treasurer; William McLellan, Wild & Stevens, Inc., Springfield, Massachusetts, First District representative; James T. McGowan, Carter, Rice & Company, Providence, deputy district representative; Robert E. Durick, Sample-Durick Co., Incorporated, Chicopee, Massachusetts, president, Connecticut Valley Club; E. J. Davidson, M. H. Davidson, Inc., New Haven; president, New Haven District Club; Francis E. Farley, Typesetting Service, Inc., Pawtucket; president, Providence Club; and W. Paul Rowland, Colonial Press, Clinton, Massachusetts, president, Worcester County Club.



Craftsmen arriving by airplane will see downtown section of Boston (top); Bunker Hill monument (center) will be visited by historically minded; Massachusetts Capitol Building (bottom)

New England Clubs Play Major Role In Craftsmen's Accomplishments

By Perry Long

★ THIS MONTH, when all the Craftsmen's clubs in the New England States join with the Boston Club of Printing House Craftsmen in playing host to the thirty-second annual convention of the International Association of Printing House Craftsmen, is a fitting time to review the progress and accomplishments of the New England clubs.

The following clubs in the New England States comprise the First District: Boston Club, organized 1912; Connecticut Valley Club, organized 1913; Providence Club, organized 1921; Worcester County Club, organized 1922; New Haven Club, organized 1930.

William McLellan of the Connecticut Valley Club is presently the International's First District representative.

While the geographical area of New England is small, its local clubs have a combined membership of nearly a thousand, or approximately one-fifteenth of the entire membership of the International Association.

There is no area in the United States or Canada where an equal number of clubs are so close together as in New England. The Craftsmen in the New England States could be regarded as all belonging to one club made up of different chapters.

When the organizing convention was held in Philadelphia in 1919, the Boston Club sent the late M. W. O'Connell and H. L. Brigham as delegates and the Connecticut Valley Club sent the late Charles Porter and John Van Overstraten as delegates.

The Boston Club was a great help to the International officers in the formative years of the International organization and was an outstanding leader in promoting the dissemination of technical education. In the club year of 1923-1924, it held a series of five practical shop discussions on presswork at Boston University. The following year, the club held a series of seven practical shop talks on composition at Boston University.

There was an average attendance of over seven hundred at these shop talks. These talks and discussions were recorded by a stenographer and later the two series of shop discussions were each

published in book form. These two books, entitled "Presswork" and "Composition," were the first bound volumes ever prepared and published by a Craftsmen's club.

When the Craftsmen of New England saw the first Graphic Arts Educational Exposition held in Chicago in 1921 along with the second convention of the International Association of Printing House Craftsmen, they decided that they wanted the International convention and exposition held in the New England States. The Boston Club secured the next convention and exposition.

New England Craftsmen and printers know how to work together. They appointed an advisory committee to help with the exposition that read like a "Who's Who" in printerdom in New England.

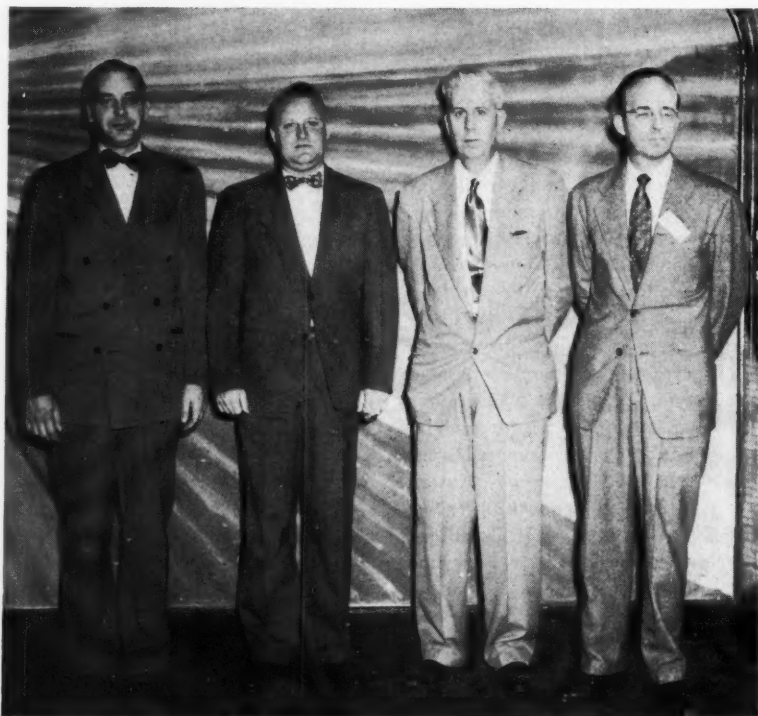
In 1938 the Boston Club, together with the other New England Clubs co-operating, entertained the nineteenth International convention. An interest-



Perry Long, charter member of the International Association of Printing House Craftsmen, is one of its most honored members. Mr. Long received THE INLAND PRINTER annual award as the Outstanding Craftsman of 1949. Mr. Long recently was presented with a life membership in the Toronto Club.

ing feature of this convention was the distribution of a book called "A New England Keepsake" to all craftsmen in attendance. The book was planned and printed under the direction of a committee headed by George F. Trenholm. It contains ten sections which were printed in ten New England plants.

The New England Clubs have provided the International Association with some outstanding officers for its board. In 1923, Edward W. Calkins of the Boston Club was elected to the office of International treasurer. The



Officers of Boston Club of Printing House Craftsmen (left to right): William J. McFarlin, Jr., Daniels Printing Company, President; Robert Pannier, New England Electrotpe Company, and Harry Faunce, Rumford Press, first and second vice-presidents; Merrill Friend, Spaulding-Moss Company, secretary

following year he served as International first vice-president. In 1926 the late John J. White, of the Connecticut Valley Club, was elected International third vice-president.

In 1935 the late John B. Curry of the Boston Club became International president. In 1941, Herbert Threlfall, Providence Club, was elected International treasurer, and served for a period of five years. In 1947, A. Gordon Ruiter, of the Boston Club was named as International president.

Many New England Craftsmen have served the International in appointive offices and committees. Conspicuous among them is Basil Parsons, the present representative-at-large, who for many years has served as chairman of the convention's nominating caucus.

New England Craftsmen are good convention attenders. When they attended the International convention in Philadelphia in 1926 they arranged a dramatic stunt. To simulate Benjamin Franklin they took the trip from Boston to Philadelphia by boat and landed on the Delaware River waterfront, close to where the journeyman-printer Franklin had landed years before. One of the delegates was dressed and made up as Franklin. Upon their boat landing they were met by a band and marched up Arch Street, where they stopped a few minutes on their way to the convention hotel, at the grave of Benjamin Franklin, to pay their respects to their former Boston citizen and printer, who because of his great work and achievements has become the patron saint of all printers.

At national convention banquets the New England Craftsmen have frequently dressed in novelty garb and have sung songs of old New England.

The Tileston & Hollingsworth "Calendar Night" has become a New England institution. Every year twelve selected New England printers plan, design, and print one month of the calendar.

All New England printers receive copies of the calendar annually, together with a ballot, on which they indicate the calendar page which in their judgment has been the best planned and executed.

Illustrative material typical of New England scenes and industries, as well as New England historical material, has been used for the cover. Through the years, starting in 1923, the pages have been printed in more than 150 separate New England printing plants.



Planning 1951 version of the Boston Tea Party are (left to right): John Glover, Tileston and Hollingsworth, president of Boston Club; A. Gordon Ruiter, of the Forbes Lithograph Company, former International president and 1951 convention general chairman; Mrs. Elsie Lovgren, chairman of the ladies committee; and Harry Faunce, of the Rumford Press, secretary of the Boston Club

Beginning in 1926 and continuing to the present, the Boston Club has sponsored the calendar reviews by outstanding printing authorities of their selection. The reviewer selected visits all the clubs desiring to put on "Calendar Night" and reviews, examines, praises, and criticizes the work of the printers.

The New England Craftsmen have been great starters of things worth while. In the fall of 1944, Philip McAteer, of the New England Electrotype Company, Jack Powers and Bill Law, International Printing Ink Company, and the late Frank Stevens, Wild & Stevens, saw the need of a round-up of information for postwar planning. There had occurred about three years of World War II, with its frustrating shortages, substitutes, and restrictions.

Printers all over the six New England states received invitations to attend something new to them: a New England Conference for the Graphic Arts, a two-day affair which had for its theme "Planning Today for Printing Tomorrow."

Large numbers turned out to hear the nationally known speakers bring them information on what's ahead in methods, machinery, sales and other phases of post-war printing.

Although originally conceived as an affair to be run for one or two years,

it now appears to be a permanent annual event. This past spring the Sixth New England Conference was a great success. It was under the direction of Carl Strong of the Rumford Press.

While the New England Conference has not been handled by any of the established printing organizations, its promotion and management have been almost exclusively handled by prominent Craftsmen of New England.

A check of the personnel of the printing organizations in the New England States would find many active Craftsmen taking prominent parts in all of them.

Space does not permit mentioning all the active Craftsmen, past and present, whose good work and loyalty to the Craftsmen's movement has built up in the New England States the splendid clubs that are so ably spreading inspiration and technical knowledge to their members.

Conspicuous among the New England Craftsmen who have shown many years of loyalty, leadership, and deep interest in the craftsmen's organization should be mentioned Philip McAteer, Jack Powers, Joe Donovan, and the late Fred Williams.

The New England clubs have conferred honorary life memberships upon
(Concluded on Page 93)

A Tribute to Achievement

Let's again give credit where credit is due—to the hard-working District Representatives, who spend their own time and effort (and cash) in behalf of the local Craftsmen clubs, holding them together, organizing new groups of Craftsmen—keeping the clubs alive and alert. The work is plentiful; the glory and acclaim, little.

This year the fifteen District Representatives pictured here—were named to select the recipient of THE INLAND PRINTER "Oscar" for the most outstanding Printing House

Craftsman of 1951. The "Oscar" is a cast bronze bas relief plaque of Benjamin Franklin, with an inscriptional plate suitably engraved. (See page 55 for photo of the plaque.) It is the hope of THE INLAND PRINTER that this annual award will furnish an incentive to those in the Craftsmen movement, and will benefit the graphic arts as a whole. No panel of judges seemed more fitting than the District Representatives, men who are deeply interested in and intimately acquainted with the ideals of the Craftsmen.

WILLIAM McLELLAN (First District). The story goes that Bill McLellan became a printer because as a schoolboy in Holyoke, Massachusetts, his teacher grew discouraged over the youth's failure to achieve anything in a carpentry class. Anyhow, Bill was a charter member of the first printing class to be formed in Holyoke Grammar School, and went on to become an all-around journeyman—press feeder, pressman, compositor, wax engraver, and photo-offset platemaker. He was pressroom foreman at Whiting and Cook, and printing department foreman for the National Blank Book Company, both of Holyoke, before turning to the supply field. He is now a sales representative for Wild and Stevens, Boston roller manufacturers. He has been a member of the Connecticut Valley Club for twenty years, having served as treasurer, vice-president, president, and member of the board of governors, as well as chairman of various outing, social and program committees.



WILLIAM McLELLAN



THOMAS O. WALLACE

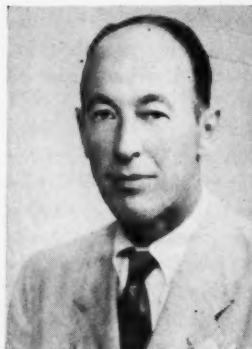


ALFRED J. GILBERT

THOMAS O. WALLACE (Second District). Tom is secretary of the Syracuse Typesetting Company, a slim six-footer with the infectious smile evident in his photograph. He started with the Typesetting Company in 1934 as errand boy and "chief flunkie." He has edited *Rough Proofs*, bulletin of the Syracuse Club of Printing House Craftsmen. Some time ago Tom ran a paragraph in *Rough Proofs* exhorting the members to help produce a better publication than the Utica Club's prize-winning *On the Beam*. Tom shortly received a letter offering a bet of \$100 that Utica could out-class Syracuse. The letter arrived postage collect! When Tom threatened to print a reproduction of the envelope in *Rough Proofs*, he was offered a reward to return the envelope.

ALFRED J. GILBERT (Third District). Toronto, Canada is the birthplace of Alfred J. Gilbert. After leaving Technical School, he began his apprenticeship in the composing room of what was then the Maclean Publishing Corporation, Limited. Mr. Gilbert is now superintendent and vice-president of the W. T. Kirkby Company, Limited, Printers, and has more than thirty years' service with the company. An enthusiastic craftsman of many years' membership, Alf was president of the Toronto Club of Printing House Craftsmen during 1946-47. He was Conference Chairman for the Third District Conference held in the Royal York Hotel, Toronto, on May 18 and 19.

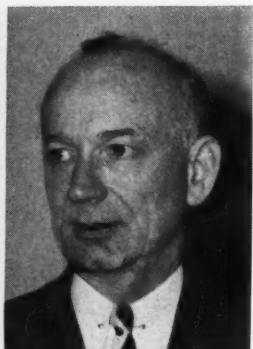
HARRY R. CHRISTOPHER (Fourth District). There is an old tradition that in order to print



HARRY CHRISTOPHER



ALVIN F. FRIEDRICH



FIELDING A. UTZ

you have to have paper. For the past twenty-four years Harry Christopher has been doing his bit in seeing to it that printers in the Baltimore area are kept supplied with paper. At present he is president and treasurer of the Paper Supply Company, Baltimore, and a member of the Baltimore Club of Printing House Craftsmen. He has held every office in the Baltimore Club except that of secretary. Some day, perhaps, the boys will close in and elect him secretary, just to polish off the record. Since last year Harry has been named chairman of International Membership Commission.

ALVIN F. FRIEDRICH (Fifth District). In his job, Al Friedrich really gets around, and one of the things he likes to do while he's getting around is to help organize Craftsmen's clubs. To date, he has assisted in the chartering activities of four clubs in the Fifth District. His own team is Indianapolis, where he is currently serving as president. During his twenty-six years of maturity, Al has concentrated mainly on electrotyping, although he operated a small printing plant for a period in 1929-31. He learned his electrotyping trade in Cleveland and subsequently ran the occupational gamut of finisher, foreman, superintendent, plant manager, and salesman. Al is sales representative of H. Blacker Printing Ink, Incorporated, covering the state of Indiana, Louisville, Kentucky, and Toledo, Ohio. He has given more than seventy-five talks to graphic arts and advertising clubs.

FIELDING A. UTZ (Sixth District). Soon after he parted company with the 107th Engineers

of the 32nd Division at the end of World War I, Fielding A. Utz became associated with the Milwaukee Printers Roller Company, Milwaukee, Wisconsin. He has served this company in various capacities continuously for thirty-two years, and has been president of the firm since 1936. He has been an active member of the Milwaukee Club for the past sixteen years.

FRED L. BRYANT (Seventh District). For some twenty-odd years before he became southeastern representative for the Miehle Printing Press and Manufacturing Company, Fred Bryant learned about presses from the printer's side of the delivery pile. A native of Atlanta, Georgia, Fred first whiffed printer's ink in the plant of Foote and Davies in that city. Thereafter he plied his trade in the printing department of the Retail Credit Company, and then for nineteen years was with Ruralist Press. Currently with Miehle, he works out of the Atlanta office. He is a charter member of the Atlanta Club.

ROYCE N. KENT (Eighth District). Royce was born some thirty-seven years ago in Logan, Iowa, where his grandfather ran a country weekly on which his father worked. Young Royce literally cut his teeth on a pica pole and his favorite building blocks came from the heli-box. Later he studied electrical engineering and cost accounting. Now as assistant superintendent at the Omaha plant of Bemis Brothers Bag Company, his main work includes purchasing and plant maintenance. He has served two terms as president of the Omaha Club, and four terms as a member of the board. Last year he was Eighth District Deputy Representative. He was among those present at conventions in Montreal, Saratoga Springs, Chicago.

OLIVER BENNETT GRANUM (Ninth District). This virile Texan started in the printing business with the Crookston (Minnesota) *Daily Times* in the latter part of 1901. There he served his apprenticeship, completed the trade, and learned to operate the Linotype. He later worked in Minneapolis and St. Paul trade plants, where he became proficient in the care and maintenance of typesetting equipment. Later he worked in Portland, Spokane, San Francisco, and Phoenix. In 1909 he worked with the New Orleans branch of the Mergenthaler Linotype Company on sales and service. In 1914 he established a trade plant in Waco, Texas. Then in 1917 he formed a partnership known as Heaven and Granum in Houston. He was president of this firm until 1939, when he sold his interests and established the firm



FRED L. BRYANT



ROYCE N. KENT



O. B. GRANUM

of Granum and Company, Typographic Service and Printers Supplies. He is the owner of the firm today. He is also a charter member of the Houston-Galveston Club, past vice-president and president of the organization and a member of the board. During the past year he has put on a program at each of the clubs in his Ninth District. He helped to organize a new club at Austin and he is working toward another club in the district. At the age of sixty he learned to fly, secured a pilot's license, and made trips over nearly every state in the Union.

RONALD A. HULL (Tenth District). Since 1925, Ron Hull has been professionally investigating various phases of the graphic arts. A pressman for ten years, he also has filled in composing room and bindery time sheets, and for a considerable period was superintendent of a large paper-converting plant in Vancouver, British Columbia. Now he is in the supply field as branch manager for British Columbia for Sears Limited. He joined the Vancouver Club in 1936, is a member of the board of governors, and served as vice-president and president. Among other club activities, he was president of the Junior Club of Apprentices, and was instrumental in organizing the Senior Club after the past war. He organized the Victoria Club of Vancouver Island, British Columbia.

HAYWOOD H. HUNT (Eleventh District). Let's let Haywood tell his own story in his own inimitable way: "Your Eleventh District representative is a printer through choice, and admittedly lives in the best place in America to work the year around. His office—one of the largest one-man establishments anywhere—is located in the heart of San Francisco's oldest printing center, familiarly known as Hunt's Towers, on the site of the first electrotype foundry west of the Mississippi. This auspicious building has a frontage of 16 feet 1 inch and is all of two stories tall—hence the 'towers.' 'Our hero' was born in Durham, North Carolina; he spent ten early years in Texas, and saw his first Linotype in the plant of the **Houston Post**. He had an early ambition to be an editor and printer. This yen was furthered by the acquisition of a 6 by 9 hand-lever press at the age of fifteen. A letterhead read 'Haywood H. Hunt Company, Job Printers' and a monthly magazine was started, **The Southern Amateur**—sixteen pages and cover. The printing business was entered formally and 'professionally' that same year—late in 1903, shortly before the Wright Brothers successfully flew the first airplane—in the plant of the Joseph J. Stone and Company, in Greensboro, North Carolina. After a few years gathering no moss, the lure of better printing being done in San Francisco brought him to California in 1915, and here he has remained since, with nearly a year out during World War I— which time was spent in Camp Lewis, near Tacoma. He was a charter member of the San Francisco Bay Cities Club of Printing House Craftsmen, organized in 1921, becoming its vice-president shortly afterwards, then was president for two terms, succeeding the late Hartley Everett Jackson. Was one of the organizing committee getting the Pacific Society of Printing House Craftsmen started in 1925, and served first as provisional president, then two full terms as president. Became editor of

Share Your Knowledge Review in 1933, editing and printing it for nine years, under five International presidents. He thinks that the graphic arts is the greatest life work in the world, and that the people who make up the business are the finest people there are to work with and associate with; he firmly believes that the technicians in the graphic arts should rate as professionals, not merely tradesmen."

LEE FARMER (Twelfth District). If you have the press, the printing form and the paper, you still need ink to get on with the job. It is the latter principle that has served as the guide rule for Lee Farmer throughout his business career. Specifically, he has engaged in the printing ink business in Los Angeles and on the Pacific Coast for thirty-five years. At present he is president of the Pacific Printing Ink Company, having started with the firm by opening the Los Angeles branch as manager in 1941. Lee is a charter member of the Los Angeles Club, served as a member of the first board of governors in 1922, and was chairman of the membership committee and the reception committee for many years. Among his achievements is authorship of the name, **Craft-O-Graphs**, for the Los Angeles Club's monthly publication.

HERBERT THRELFALL (Thirteenth District). The record of Herbert Threlfall as a distinguished Craftsman is well known to one and all. He served five years as International secretary, the last elected official to that office, and was editor for eleven years of **Craftsmen's Crier**. A printer since he was a "bound-out" apprentice at the age of thirteen in his native England, he is now president of the John F. Greene Company, Providence, Rhode Island. He is a charter member of the Providence Club, served as secretary during two different periods, and has been, successively, educational chairman, vice-president, and president.

RUSSELL HIGNELL (Fourteenth District). There was never any question about choosing a career for Russ Hignell, for he is one of the breed whose veins contain printer's ink. As soon as he finished high school in his native Winnipeg, Canada, he went to work in his father's shop, acquiring a practiced hand in all mechanical departments. Hignell Printing Limited now carries on its business with Russ as president. He is a charter member and a past president of the Winnipeg Club. In addition, he is active in the Winnipeg Printers & Lithographers Association, with a term of president of that organization to his credit, and he also served as a president of the National Council of Employing Printers and Lithographers.

DeWITT A. PATTERSON (Foreign Representative). For a man who started out to be an artist, DeWitt A. Patterson has chartered a remarkable range of experience and accomplishments. What happened was that, as an art director in Chicago, he took a job with a printer, where he eventually became vice-president of the company. With that twenty-four year career behind him, he embarked on another one in 1942 when he was named by the State Department as chief of the printing division of the Office of War Information. From then on, he traveled abroad almost continuously until 1947, including two years after the war for Crowell-Collier. Now he is manager of platemaking operations for Alco Gravure and Color Engravers, Chicago. He has been a member of the Chicago Club since 1931, and was elected president in 1936. He has also held office in the International.



HAYWOOD H. HUNT



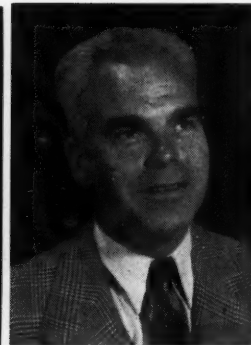
LEE FARMER



RONALD A. HULL



HERBERT THRELFALL



RUSSELL HIGNELL



DeWITT A. PATTERSON



HUBERT SWEET is the Adirondack Club president. He is with the Baronet Litho Company, Johnstown, New York, as is Thomas Reali, the secretary. Nick Rotonde, of Gloversville Leader-Republican-Herald, is the first vice-president; Robert Laut, W. H. Smith Paper Corporation, is second vice-president; Edgar Blackwell, Amsterdam Printing and Litho Company, is treasurer.



WALTER L. RICHARDS, University of New Mexico Press, is president of the Albuquerque Club. J. R. Wilhite, Ward-Anderson Printing Company, is first vice-president; Charles V. Horr, Albuquerque Publishing Company, is second vice-president; Walter Lee, of Valliant Printing Company, is secretary; and W. M. Walling, faculty of the Albuquerque High School Printing Department, treasurer.

1951 Album of Presidents

International Association of
Printing House Craftsmen



★ The Inland Printer is pleased to present this eighth annual album of local club presidents. The portraits are arranged alphabetically by clubs. A few biographies and photographs were not available at closing time.



DONALD A. ANDERSON, of the Bowen Press, Decatur, is the newly-elected president of the Atlanta Craftsmen. Joe Self, Williams Printing Company, is first vice-president; second vice-president is Earl Gardner, of Artcraft Engraving Company; Sol Malkoff, typographer for the J. W. Ford Company, is secretary; and A. D. Wardlaw, Curtiss Printing Company, is treasurer.



CLAUDE H. EADS, manager of the University of Texas Printing Division, is president of the newly-organized Austin Club of Printing House Craftsmen. J. C. Bair, president of J. C. Bair Company, is vice-president; W. F. "Tommy" Thompson, superintendent of Austin American-Statesman, is secretary; and Werner Jessen, president of the Von Boeckmann-Jones Company, is treasurer.



JOHN T. PLUHAR, of Maurice Leaser Company, again heads the Baltimore Craftsmen's Club. Harry J. Hilgeman, of Reese Press, and Henry Oheim, Lord Baltimore Press, are the two vice-presidents; H. Irving Wells, with Whitaker Paper Company, is the secretary; and James T. Keating, Bingham Brothers representative, is the treasurer. The officers were installed in June.



JOHN G. GLOVER, Tileston and Hollingsworth, is again head of the Boston Club. William J. McFarlin, Daniels Printing Company, and Robert Pannier, New England Electrotype Company, are vice-presidents; Harry M. Faunce, Rumford Press, is secretary-treasurer. On September 1, Mr. McFarlin will become president; Messrs. Pannier and Faunce will be first and second vice-presidents.



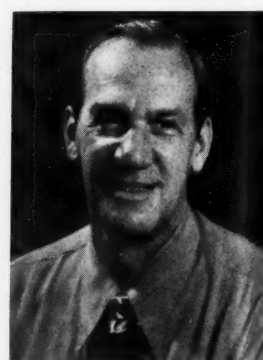
ALBERT C. SMITH, of Superior Engraving Company, is president of the Buffalo Club affairs. J. Stanley Clark, International Printing Ink Corporation representative, is vice-president of the club. William H. Hodgson, an employee of Western Newspaper Union, is club secretary; and Douglas W. McClive, with the Buffalo Lithograph Company, has been re-elected treasurer.



CHARLES A. (or "CHUCK") FRENCH, Hickey and Jones employee, is president of the Calgary (Alberta) Club. James Eagleson, of Mid-West Paper Sales Limited, is the vice-president; and Adam Graham, of F. W. Clark and Company, Limited, is secretary as well as treasurer this season. The club has no second vice-president. This is one of the most energetic of the Canadian clubs.



E. J. SHEPHERD is chairman of the Cape Town (South Africa) Association of Printing House Craftsmen. He first joined the club in 1933, was secretary from 1935 to 1950. He started the club bulletin Printcraft in 1938 and has been editor ever since; also drew up the club's constitution in 1940. He watched the club grow from a membership of about forty in 1935 to its present 120.



JOHN F. LIDDY, of the Journal Printing Company, Springfield, Illinois, is the presiding officer of the Central Illinois Club. Wayne V. Harsha, editor of the Inland Printer, was one of the first members of this club. Matt Eckert, Decatur Paper House, is secretary. Club headquarters are located in Springfield. The late Ben Wiley, a nationally known typographer, was a charter member.

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ARTHUR S. COLTON, C. O. Owen and Company of Maywood, Illinois, heads the Chicago Club. James R. Anderson, Twentieth Century Press, is first vice-president; Floyd C. Larson, at Great Lakes, is second vice-president; Michael Ivers, Olander Press of Glen Ellyn, is secretary; Lowell L. Dummer, Bruce Offset Company, is treasurer, and Frank Pugliese, recording secretary.



WILBERT ROSENTHAL, vice-president and plant manager of S. Rosenthal and Company, leads the Cincinnati Club. Elmore Price, Ander Chemical Company, and Howard N. Keefe, Arrow Press, are the vice-presidents; secretary and treasurer is Luther Engle, Richardson Taylor Globe Corporation. Lee Augustine, vice-president of Printing Machinery Company, is a member.



GEORGE WISE, Dugan-Millis, is gavel-wielder at the Cleveland Club. He served two terms at the Pittsburgh Club, then filled Tom Mahoney's unexpired term, and now is serving a full term. Arthur O. Fiebert, Prompt Printing, and D. W. "Bill" Stock, Lawrence Electrotypes, are vice-presidents. Robert Pettet, Caxton Printing, is secretary, and Earl M. Boner, Chandler and Price, treasurer.



RUSSELL L. DEUBNER, Batelle Memorial Institute, is president of the Columbus Club. Albert F. Miller, Central Ohio Paper Company, is first vice-president, and Carl F. Emmenegger, Sr., Federal Printing Company, is second vice-president. Roy Covert, Columbus Citizen, is secretary; Allen Childers, American Education Press, recording secretary; treasurer, Charles Mick.



JOHN V. NELSON, president of the Connecticut Valley Club, is with the Kellogg Envelope Company. His first vice-president, Walter W. Whitum, is with John E. Stewart Company. Louis J. Bordeaux, of Bordeaux Company, is second vice-president. Stanley Curtis, John E. Stewart Company, doubles as secretary and treasurer of this Springfield, Massachusetts, regional club.



B. P. RIDGWAY, of Haughton Publishing Company, has just been elected president of the Dallas Club. His vice-president, Walter Summey, is with the Johnston Printing and Advertising Company. Clarence Akers, of the Egan Company, is secretary and treasurer. Mr. Ridgway was vice-president last year. Walter Summey had same job as vice-president of the club last year, also.



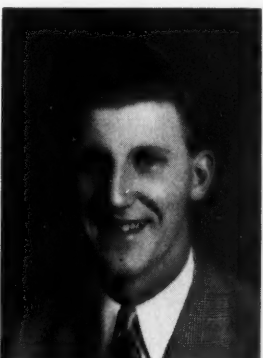
MINOR F. NEFF, representative of the Gebhart Folding Box Company, leads the Dayton Club. Assisting him are Loren E. Askins, also with Gebhart, as first vice-president; Robert A. Carpenter, Carpenter Printing Company, Springfield, Ohio, who is second vice-president; Milt F. Tosky, of the Co-operative High School faculty, secretary; and Carl Harner, Egry Register, treasurer.



ROY G. LAWRENCE, of Samuel Bingham's Son Manufacturing Company, is Des Moines Club president; Harold Johnson of Cowles Magazine, Incorporated, is first vice-president; Robert E. Spry, Meredith Publishing Company, is second vice-president; Floyd D. Reynolds, of Western Newspaper Union, is club secretary; and Cliff Bunker, of Direct Advertising, is treasurer.



ROBERT J. KNOX, Detroit Club president, represents the Michigan Typesetting Company. Harry B. Friedenberg, general superintendent, Safran Printing Company, is first vice-president; James Watson, International Playing Card Company, Windsor, Canada, is second vice-president; Marvin R. Lohr, Ideal Roller and Manufacturing Company, is secretary; Joe Piper, treasurer.



HOWARD W. BAKKE, Blewett Printing Company, heads the Duluth-Superior Club of Printing House Craftsmen. Oscar Romundstad, of the Steele, Lounsberry Company, is the first vice-president; George Maske, Marshall-Wells Company, is the club secretary. Elmer H. Tess, immediate past-president, is still remembered for his club's outstanding work during the Winnipeg flood.



T. A. "TOM" COMFORT, with the Hamly Press Limited, has been elected to preside over the members of the Edmonton (Alberta, Canada) Club. George Berry, Co-Op Press, Limited, is vice-president. Secretary is Allen Caskey, of the Commercial Printers, Limited. Murray Godson, Metropolitan Printers, Limited, is treasurer of this club which was organized two years ago.



W. H. YEAGER, president of the young and active Erie Club, is general superintendent of the Dispatch Printing and Engraving Company. First vice-president is Louis B. Evers, with the National Service Engraving Company. Victor J. Pierce, Dispatch Printing and Engraving Company, is secretary; and James E. Tait, of Keystone Electrotypes Company, is treasurer of the club.





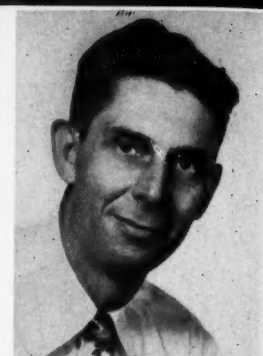
LEWIS E. KENYON, employed by Fort Wayne Typesetting Company, heads the Fort Wayne Club. He is aided by Louis E. Wade, of Louis E. Wade, Incorporated, and Ed Schaeffer, Lincoln Engravers, who are his vice-presidents. Herbert A. Schabacker, with William A. Didier and Sons, is secretary; and Carl E. Brune, Brune Printing Company, of Paulding, Ohio, is treasurer.



DON SKEELS, who presides over Don Skeels Company, also heads the Grand Rapids Club of Printing House Craftsmen. William Meyers, A. P. Johnson Company, is the first vice-president; Melvin McCauley, Jaqua Advertising Company, is the second vice-president; Paul E. Rohrkemper, Carpenter Paper Company, continues as secretary; and Henry Wagoner is treasurer.



FRANK WHITE, a star with the Honolulu Star-Bulletin, is president of the Honolulu Club of Printing House Craftsmen. Arthur Schofield, affiliated with the Honolulu Paper Company, is vice-president. Popular "Mac" McCleery, with Paper-Hawaii, is secretary, and S. O. Peterson, of the Honolulu Advertiser, rounds out this all-star cast as treasurer. Ben Gold is editor of the club bulletin.



M. N. COLE, representative of Ned Gill and Company, is the newly-elected president of the Houston Club of Printing House Craftsmen. Wallace Van Houten, of the Houston Tradetypers, is the vice-president. William J. Thrasher, of Maverick-Clark Company, now straddles two horses as secretary-treasurer of this organization of Texans, which was founded seventeen years ago.



ALVIN F. "AL" FRIEDRICH, is not only Fifth District Representative, but also new president of the Indianapolis Club. Serving with him are Stephen F. Hopkins, Cornelius Printing Company, and John Leech, Century Paper Company, vice-presidents; Donald Wright, Indiana Paper Company, is secretary; and Alvin Dorr, Shumate Company, is treasurer of this aggressive midwestern club.



AL SHANTZ, Jacksonville Club president, is with the M. G. Lewis Printing Company. His first and second vice-presidents are Alfred C. Rife, with the H. and B. Drew Company, and Samuel Grimes, of the Respass-Grimes Engraving Company. Slade F. Barker, Douglas Printing Company, is secretary of this club which was founded in 1947. Many members hope to be present at Boston.



LYNNE CONSTABLE, presides over the Lynne Constable Bindery and also over Kansas City Club. Frank E. Steinman, Bruce B. Brewer Advertising Agency, is now the first vice-president; and Theodore S. Lyons, Bemis Bag Company, is the second vice-president. Vern Chapman, Associated Publications, is secretary; and Chester Snyder, Metcalfe-Beall Printing Company, is treasurer.



LEONARD CRISPIN, of Stone Printing Company, is the new president of the Lansing Club. William Oding, Capital Photo Engravers; Milton Gates, Jr., of Lansing Color Plate Company; and Clifford Dick, Meyers Printing Service, are first, second, and third vice-presidents, respectively. Max Loomis, of the Boy's Vocational School, is secretary; and Walter Kipkie, Speaker-Hines, is treasurer.



JOSEPH J. GREEN, of the Mack Printing Company, is the top Craftsman of the Lehigh Valley Club. First vice-president is Dr. William Walker, National Printing Ink Research Institute, Lehigh University. Warren R. Adams, Easton High School, is second vice-president; H. Leslie Varley, of Mack Printing Company, is secretary; and Robert Kirchhofer, Industrial Engraving, treasurer.



REGINALD W. FACER, London Printing and Lithographing Company, Limited, is the new president of London Club. Ray Correll, of the Strike-Rite Match Company, is first vice-president; Milton Knowles, of Knowles Litho Company, is second vice-president; Keith Jones, Jones Box and Label Company, Limited, is secretary; Bill Banfield, A. Talbot and Company, is the treasurer.



GORDON T. MATSON, affiliated with Modern Typesetting Company, heads up the Los Angeles Craftsmen's Club. Cyril Stanley, Lithographers Plate Service, and Fred Lawton, of Zenith Printing, are the first and second vice-presidents. Rod Freeman, with Lid Printers, is secretary and treasurer. The recording secretary's role falls to Lew Williams, who is with Stationers Corporation.



JAMES E. GALBREATH, of S. C. Toof and Company, has succeeded Mike Capadalis, also with S. C. Toof, as president of the Memphis Club. First vice-president E. S. Tucker also works for the same printing company. However, Earl McNellis, second vice-president, is with the Hill-Hentschel Ink Company. C. C. Ritter continues for another term as secretary and treasurer.

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DON M. NIXON, Bodine Printing Company, is president of the Michiana Club. Lester E. Petersen, Peterson Printing Corporation, is first vice-president; F. E. Buchler, Jones and Taylor and Associates, second vice-president; Kenneth Armel, Mishawaka High School faculty, secretary, and Don Lynch, South Bend Engraving Company, treasurer. James Gillis is immediate past president.



FRANK E. SCHOCHET, recently elected as president of the Minneapolis Club, is with Manette, Incorporated. Edward N. Mjos, with A. J. Dahl Company, is the vice-president of this group. The secretary and treasurer is combined in the person of Walter Anderson, employed by Jensen Printing Company. This is the city where the William Hood Dunwoody Institute is located.



GORDON W. WELLS, McFarlane, Son and Hodgson (Limited), presides over the destinies of the Montreal Club. B. Rochford, of the Gazette Printing Company, is first vice-president of the organization; R. S. Orser, Sears Limited, is the second vice-president; J. Gratton, D. Gratton Paper Ruling firm, is secretary and C. Tomalty, E. A. Wray, Limited, is the treasurer of this club.



LEWIS G. AKIN, of the Methodist Publishing House, heads the 1951 officers of the Nashville Club of Printing House Craftsmen. McDonald Hill, also of the same firm, and Alfred Cavendar, of the Marshall and Bruce Printing Company, are vice-presidents. The secretary and treasurer for another term is George F. Jones, with Samuel Bingham's Sons. Club was chartered in 1938.



EDWARD W. STOEHR, Meenrow Press, is president of the Newark Club, chairman of the Printing Week Committee of International, and secretary-treasurer, Second District Officers Association. Jack Abelowitz, Lasky Company, and Louis Pasquale, Wood Regan, are vice-presidents; Jack Dey, Snell Press, is secretary; John O'Connor, Wm. Patrick Company, is treasurer.



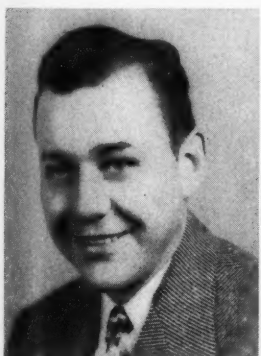
EPHROM J. DAVIDSON wields the gavel as president of the New Haven District Club of Printing House Craftsmen. He is president of the M. H. Davidson Company established by his father. J. H. Callihan, of Sinclair and Valentine Company, is the club vice-president; Harry Kenes, of Wilson H. Lee Company, doubles as both the club secretary and as the treasurer.



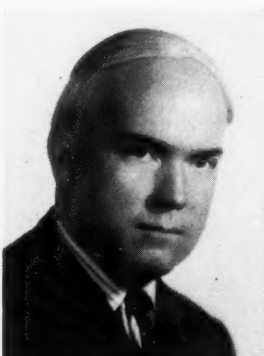
JAMES L. GOGGINS, of the Publishers Printing Company, has the first chair in the New York Club. Edward Sanna, of the Arco Manufacturing Company, and Harry Flowers, Color Photo Composing Laboratory, are the first and second vice-presidents, respectively. Charles Smith, of the Brooklyn Eagle, is secretary; and Edward Blank, of the Uniform Printing and Supply Company, is treasurer.



CLIFTON L. GROSSMAN president of the Oklahoma City Club, is with the Oklahoma City University Press. The vice-president, Harold Dobson, is with Semco Color Press. W. Byron Smith, Mike Bryan Office Supplies, is the treasurer; and James Pitts, H. Dorsey Douglas, Incorporated, is treasurer. Oklahoma City has top craftsmen as well as oil drillers and Indians.



JOE A. STEINER, Graham Paper Company, is presiding officer of the Omaha Club. G. B. Steinbauer, Nebraska Electrotypes Company, and William J. Whitmore, Paramount Paper Products, are vice-presidents. M. K. Ingram, Guarantee Mutual Life Insurance Company Printing Department, is secretary; and William J. Scott, formerly with World Publishing Company, is treasurer.



LLOYD S. ROSS, of the faculty of Anaheim Union High School, is the leader of the Orange County (California) Club. First vice-president is Leonard Schwacofer, of Anaheim. Morton L. Crosby, of Santa Ana, and George Meskell, also of Santa Ana, are the secretary and treasurer, respectively. This club, which includes Anaheim, Santa Ana and Costa Mesa, received its charter in 1948.



W. A. PLUMMER, with R. L. Crain Limited, is the recently elected leader of the Ottawa Club. H. Nichols, with Capital Stamp and Stationery, is first vice-president, and N. Stuart, of Bomac Limited, is second vice-president of the club. R. Lindsay, of Linn-Wall Printers, is secretary, and J. Keegan, associated with the Canadian Bank Note Company, was elected treasurer.



HORACE F. DEANCONA now heads the Philadelphia Club. He is a representative of the Artcraft Photo Engraving Company. Walter B. Morawski, North American Composition Company, is the vice-president. Frederick G. Roth, of Dunlap Printing Company, is secretary and David H. Hopkins, representative of Royal Electrotypes Company, is treasurer of this charter International club.



W. H. WEDEL, Arizona Trade Bindery, leads the Phoenix Club roughriders. Fred Snyder, of the Phoenix Indian School faculty, and Larry Diggs, with Arizona Messenger Printing Company, are vice-presidents. Tom Parker, Bower Printing Company, is secretary; and Cloyd Harper, of Andy Chuka Print Shop, is treasurer. The Pacific Society of Craftsmen met in Phoenix this year.



GEORGE B. MACKIE, Grigsby Brothers' Paper Company, is the presiding officer over the Portland (Oregon) Club, succeeding George Y. Martin. Floyd L. Parks, Kilham Stationery and Printing Company, is the vice-president, and J. Henry Willis, of the Western Newspaper Union, is secretary and treasurer. Ball, Boardman, Parks, Willimont, Sandy, and George are on the board.



WILHELM DALLINGER, is the newly-elected president of the Province Craftsman. He is a partner in the Reproduction Service Company. A club member for twelve years, he has served as committee chairman on many occasions, and held the offices of treasurer and vice-president on his way up. Edward J. Flanagan is the secretary and treasurer again. Herb Threlfall is a member.



MAJOR F. M. VAUGHAN, recalled to Air Force duty, stationed in Richmond, is head of the Richmond Club and also Vaughan Typesetting Company. First vice-president is Wallace Jones, of the Lewis Printing Company; Marion H. Jones, with Everett Waddey Company, is second vice-president; and H. E. Reese, L. H. Jenkins Company representative, is secretary and treasurer.



HARRY L. SMITH, JR., of the Rochester Monotype Composition Company, leads the Rochester (New York) Club. William Biracree, of the Leo Hart Company, and Norman Clement, on the Board of Education Print Shop staff, are the two vice-presidents. Harold Quell, with Case Hoyt Corporation, is secretary and treasurer of this club which will celebrate its thirty-first birthday soon.



CHARLES H. STEED, with Kable Brothers at Mount Morris, Illinois, guides the destinies of the Rock River Valley Club. Walter Hohenadel, head of the Hohenadel Printing Company of Rochelle, is first vice-president; and Everett Hannan, of Dixon, Illinois, is its second vice-president. Fred McCloskey, of Franklin Associates, of Rockford, is secretary and treasurer, re-elected.



HARLEY RAYMOND, with the Blake, Moffitt and Towne Paper Company, presides at the Sacramento Club meetings. Allen Randall, with the State Printing Office, is the vice-president. John J. O'Brien, of the Sacramento Union staff, is not only secretary but also its treasurer. President-elect Raymond will have to rule well in order to top his predecessor, Carl F. Walser.



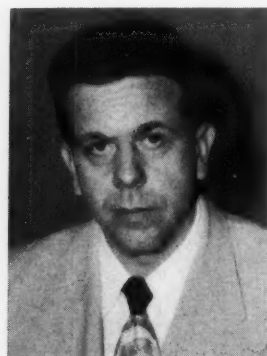
T. H. TURNER, Graham Paper Company representative, is now president of the San Antonio Club. T. E. Crumrine, of the American Printers, is the vice-president, and George C. Stowitts, also with American Printers, is the secretary and treasurer. The eyes of Texas and of Oliver Bennett Granum, Ninth District Representative, are on this up and coming organization of Craftsman.



PETER D. NIELSEN, with Moore Business Forms, Incorporated, is the newly-elected president of the San Francisco Club. Herman Schunter, of the W. P. Fuller Company, and Louis Hinz, with the James Barry Company, are the first and second vice-presidents, respectively. Edward C. Kielberg, Jr., has the double duty of secretary and treasurer. This club was founded in 1921.



BERT HAGG, new manager of the Lowman and Hanford Printing Department, also is the newly-elected head of the Seattle Club. Another Bert, Bert Raymond, of University Printing Company, is first vice-president; Harry Fogelberg, Western Engraving Company, is second vice-president; and Sherald Braden, Pacific Printers Supply Company, is another who is secretary and treasurer.



J. DENTER RINK, of Cupples-Hesse Corporation, is the new president of the St. Louis Club. Bernard C. Meyer, A. R. Fleming Printing Company, and Robert A. Heinrich, representing the Shop Towel Service Company, are the vice-presidents. William B. Chase, Knock's Printing and Embossing Company, is secretary and Joseph H. Borgman, Beacon Paper Company, is his assistant.



A. T. MURFIN, president of the St. Paul Club of Printing House Craftsman, is associated with Consolidated Printing Ink Company. Vice-president of this Minneapolis rival group is Vincent Kassube, who is with the Webb Publishing Company. Jerry W. Brown, employed by the Green Engraving Company, is secretary and Raymond C. Kelly, International Printing Ink, is treasurer.



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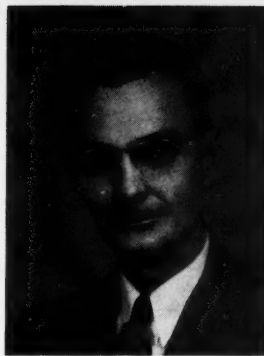
RICHARD Copper represente dent-el Club. Barneve Brady, Compan dents. the Wh tary; an Urica, i group.



E. W. one of strong e the Wie draws is presiden Wentzel ograph e ond vice Jackman pany, is H. Hag Printing



RALPH W. YORK, president of the Southwest Idaho Club, is the Syms-York Company secretary and general superintendent. First vice-president is Phil Obenchain, with Cline Advertising Service. Al Schussler, also with Cline Service, is second vice-president; and Dan Neely, another Syms-York employee handles the combined offices and duties of secretary and treasurer.



HARRY V. ORR, newly-elected president of the Topeka Club, is with the Hall Lithographing Company. Andre P. Hugues, of Harry Turner and Associates Advertising agency, is the first vice-president; Dorman Granger, with the Arrow Engraving Company, is the second vice-president. Robert L. Winn, Carpenter Paper Company representative, is secretary; and Maurice Aker is treasurer.



LEN S. THOMSON, president of the Toronto Club, was born in Edinburgh, Scotland. He is employed by the Canada Printing Ink Company. First vice-president is H. A. Ellam, Rolf-Clark-Stone. George Sawers is second vice-president; Edward Adair is treasurer, and Gordon Croft is corresponding secretary. On the board of governors are Allworth, Foote, Wade, Harper, and Hawes.



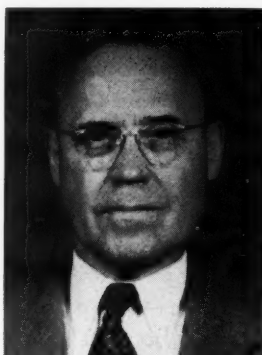
JAMES "JIM" COCKRELL, JR., is the young president of the Tulsa Club. Jim is with Midwest Printing Company. Arnold Bishopberger, with Western Newspaper Union, is first vice-president. Frank LePage, with Print-O-Lith, is the second vice-president; Bennie Spicer, Tulsa Paper Company, is another of the secretary and treasurer combinations; the executive secretary, A. F. Hyden.



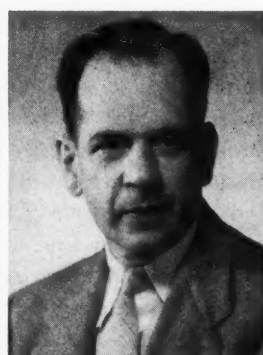
RICHARD F. McCALE, Revere Copper and Brass Company representative, is the president-elect of the Utica District Club. Joseph L. Fursman, of Barneveld, and Francis R. Brady, with the T. C. Peters Company, are the vice-presidents. Lawrence J. Barrett, of the Whitman Press, is secretary; and J. LeRoy Bingel, of Utica, is the treasurer of this group.



RAYMOND PHILLIPS, president of the Vancouver Club of Printing House Craftsmen, is a representative of Ward and Phillips Limited. Vice-president of the organization is R. Milley, with Bindon's Limited; and the secretary-treasurer's job is in the hands of Thomas Cain, of Clark and Stuart Company Limited. The immediate past president of the club is Harry Sorley.



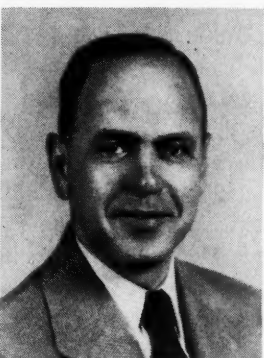
THOMAS F. SLATTERY, who is assistant director in the Bureau of Engraving and Printing, heads the Washington (D. C.) Club. Henry J. Laupp, Judd and Detweiler, is first vice-president. Frederick W. Baumann, Government Printing Office employee, is second vice-president. Harold G. Crankshaw, Woodrow Wilson High School faculty, is secretary; and Albert O. Luther, GPO, is treasurer.



OLLEY C. BAKER, president of the Waterloo Club, is a representative of Matt Parrott and Sons Company. The vice-president of this Iowa organization is Cecil Kleist, with the Inland Plate Lithographers. Jack Witt, of Screen Arts, is secretary; and Lowell L. Thalman, of Lincoln Press, is treasurer of this club which was reorganized in 1949. Last year Mr. Kleist was treasurer.



E. W. "PETE" ARMSTRONG, one of the McCormick-Armstrong Company stars, heads the Wichita Club. Ted Andrews is the club's first vice-president; Elmer M. "Chick" Wentzel, of the Western Lithograph Company, is the second vice-president. Leland L. Jackman, of Grit Printing Company, is secretary; and George H. Hagan, of the Shaeffer Printing Company, treasurer.



"REG" RIMMER has just been chosen to head the Winnipeg Craftsmen's Club. Mr. Rimmer is with the Public Press of Winnipeg, Manitoba, Canada. The first vice-president is Richard Hillier, of the Hillier Paper Company. Len A. Wimbles, employed by The T. Eaton Company Limited at Winnipeg, is again secretary-treasurer of this Canadian club. Mr. Rimmer was vice-president.



FRED R. PROFIT, new president of the Worcester County (Massachusetts) Club, is with Industrial Papers organization. His first vice-president, Ronald S. Davis, is with Davis Press. Charles E. Troy, American Optical Company, is the second vice-president; Elmer W. Haskell, Worcester Girls' Trade High School faculty, is secretary and Francis W. Lapine is the treasurer.



GEORGE W. WAGNER, of Rudisill and Company, now presides over the York Club membership. Paul F. Osborne, of the Osborn Printing Company, is the first vice-president now; and William F. Fite, with the Trimmer Printing Company, is the second vice-president. Richard S. Schiding, of Quality Typesetting Service, is secretary, and E. R. Colegrove is financial secretary.



Craftsmen Spark That Movement! Promote Printing Week



★ Dedicated to education of members—a noble ambition which has in thirty-two years become a notable achievement—your commentator views with admiration and enthusiasm the impetus given the Printing Week movement by the International Association of Printing House Craftsmen. And because it amounts to a needfully continuing program, the end is not foreseeable.

The idea, we believe, originated with the National Graphic Arts Education Association. Of limited membership and, so, influence throughout the industry, support by other groups, notably the International Association of Printing House Craftsmen and the Printing Industry of America, was obtained. In consequence, celebration of the event designed originally as a toast to the memory of the patron saint of American printers—Benjamin Franklin—has grown by leaps and bounds. No figures record the acceleration of the observance, as, for instance, the number of cities joining in the activity yearly, but your commentator was astounded at the activity of the 1951 week in comparison with that of 1950.

It is indeed seldom that opportunity is afforded to combine the altruistic and the commercial with nothing of desecration suggested.

The commercial angle is educational, primarily educational to the public in the presentation of facts about printing being big business, important business, high-wage business—business requiring great skill, and along with that, talent for art, understanding of other businesses, and a flair for salesmanship. What industry demands more—from management all down the line?

Selling the industry (in which wage scales are highest of any—except, perhaps, some which are seasonal) as a market for all merchandise is but one angle of education of the public.

There's the angle of fine printing of advertising for selling more merchandise to be put across with

the object of increasing the dollar volume of the printer's business. The public must be taught that printing is not all the same like bolts and nuts.

There's the angle of insuring the supply of future craftsmen to be accomplished by impressing upon young people the fact that printing is a fine, great business in which they will have fullest opportunity to realize ambition, talents, and industry.

This is a call upon all printers—in their own interest and to their own great satisfaction—to determine today and start tomorrow to interest other printers of their respective communities in the business of setting up plans for a local Printing Week, 1952, some time near Franklin's birthday. It is business, and it should be sentiment for the industry anyone should be proud to be part of.

What to do? There are too many things to mention here. Great department stores in metropolitan centers have given over show windows along one whole side of their stores to interesting displays of printing and printing equipment, some old and some modern, the newer often operating. For one place, that happened in St. Louis. Rotary and other service clubs devote a meeting to Printing with top-flight printers like Paul C. Clovis speaking on Benjamin Franklin or the Printing Industry. For one place, that happened in Chicago. There is almost no limit of angles for approaching the business of promoting the printing industry in the low-pressure but highly resultful way the occasion permits. Benjamin Franklin opens the door.

You can obtain details on many ways to put on your show from Edward W. Stoeher, 229 E. Central Boulevard, Palisades Park, New Jersey; Fred Hartman, director, National Graphic Arts Education Association, 719 Fifteenth Avenue, N.W., Washington 5, D. C.; or Printing Industry of America, 719 Fifteenth Avenue, N.W., Washington 5, D. C.

If this message reaches you at Boston, start the ball rolling locally as soon as you reach home. If home when you receive this, start the movement right away. Printing Week must be a good thing or the idea wouldn't be catching on.—J. L. Frazier.



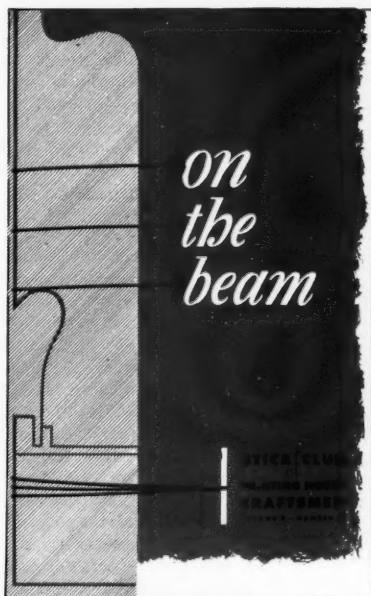
SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL.

CECIL H. WRIGHTSON, Typographer, Boston, Massachusetts.—We are glad to have your 5- by 10½-inch booklet showing borders and other decorative material available to your customers. It is nicely done. We are not sure to what extent buyers of typography might from time to time be looking for such material—without type—but we do and the idea of a separate sample book seems on that basis a good one. Possibly the solid band in deep violet on the front cover is too strong, reducing visibility of the part of the type design which in part overprints in black. However, what overprints is in comparatively large type and, in the case of your name, "Cecil H." is on the band while "Wrightson," complete, appears on the tan stock and you are well enough known in Boston to be called just "Wrightson." To our old friend Frank Lightdown, "hello."

ADVERTYPE COMPANY, of Cleveland, Ohio.—Green printing on yellow paper is not our favorite color combination,



On this interesting standard cover color is different each issue, being soft orange for this one

bers in green at ends of rules, top and bottom, count the measure for the user; the green is also used for wide bands bleeding off top and bottom as well as sides of the page as background for your

The LOOK-OUT POST

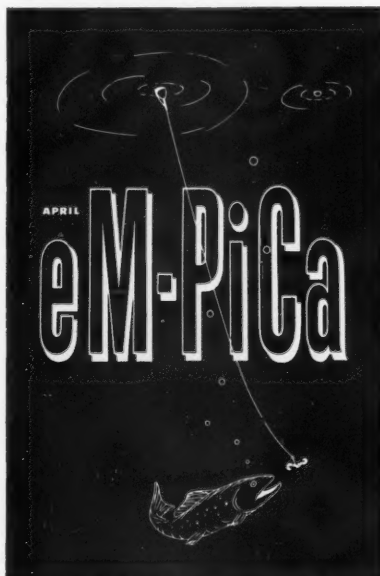
A story datelined Washington (the nerve center of the world) takes the words of prophecy right out of our mouth. Says the Washington headline: "CONSUMER GOODS OUTLOOK FOR '51 IS UNPREDICTABLE."

GROUP PICTURE

"Life," advises U. S. News, "will be different by summer," having found farmers and wage-earners to be about the only groups whose prospects are middling bright. For housewives, scarcities and higher prices; for salaried people, the historic squeeze; for business men, tax headaches; for doctors, overwork. Our own prediction for summer is limited to the blind stab that it will start on or about June 21.

Page from house organ of Williams and Marcus Printing Company, Philadelphia. Original has been mislaid but we assume second color might be blue, the "briny deep," you know

but your 4½- by 9½-inch booklet "Type Specimens" is very well done typographically. Vertical rules a pica apart are printed in green over the impression in black of the type blocks and permit of quickly ascertaining characters to the pica in any type under consideration. This must be a good idea; it is utilized so much. Num-



Original cover from employee magazine of Mack Printing Company, Easton, Pennsylvania, is green

name in big type at the tops and for "Advertising Typographers" and for "for service call CHerry 1-2274," alternately, at the bottoms of pages. Two lines of most-used display types are sampled, four lines of each body size. The workmanship is clean; by that we mean lines are well spaced and white space regarded with the reverence it should be.

ROMAN AND ITALIC

6, 7, 8, 9, 10, 11, 12 and 14 point

on the machine

The rich, even color of Intertype IDEAL appeals to designers who like its facility for not "interrupting" their layouts and for helping to make the advertisement, the folder or the book a well-integrated whole. With its sturdy serif, thick hairlines and open loops it is virtually foolproof for offset and reproduces well on all weights and finishes of paper in letterpress or offset. It has the characteristics of the currently popular Century Schoolbook foundry face, of which it is a close machine approximation. We have just completed our IDEAL series and have it in 6, 7, 8, 9, 10, 11, 12 and 14 point Roman and Italic, caps and small caps.

The Composing Room, Inc.

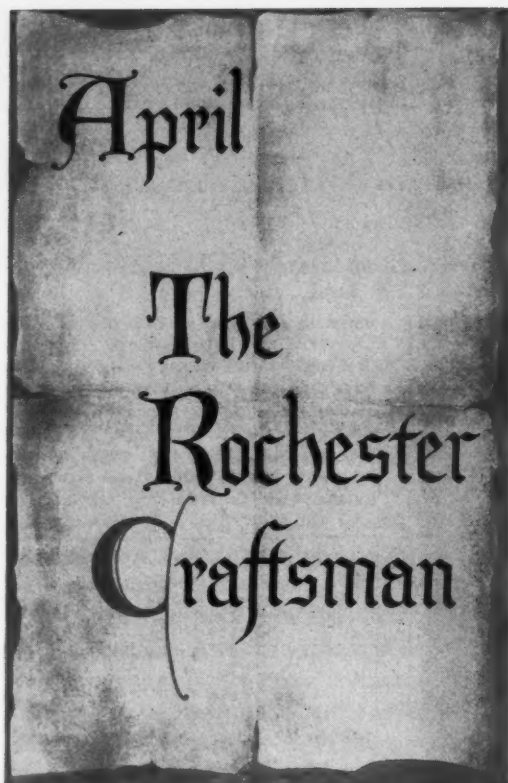
130 West 48th Street, New York 18—LUsemberg 2-0100

Direct lines to service desk—LUsemberg 2-0106-7-8

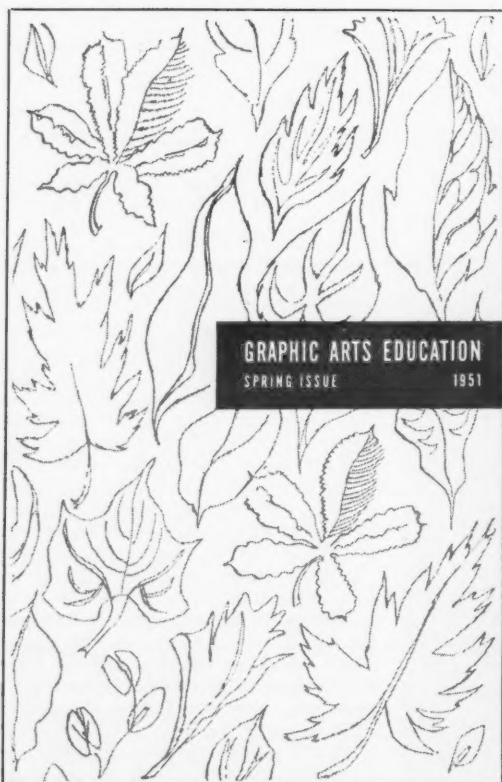
The text is set in 10 pt. IDEAL with Century Schoolbook Bold display.

Title page from Sol Cantor's widely known trade composition house. On 5½- by 8-inch original of ivory-toned paper, the second color is light brown

OSTROOT & WILLIAMSON, of Minneapolis, Minnesota.—That's a beautiful booklet you designed and printed for the presentation by the John Leslie Paper Company, your city, of a collection of work by Bruce Rogers and Frederic W. Goudy to the University of Minnesota. We note with interest that the presentation was in appreciation of Professors Ralph D. Casey and Thomas F. Barnhart, stalwarts of the School of Journalism for many years who have served the printing and, especially, publishing industries in the way of educational effort so capably and so long. Craftsmanship of the piece is just about perfection. Our idea is that the design on page one in the form of a testimonial is placed a trifle too near the left side and, maybe, a bit more to the top than it should be. There is quite a difference in comparative margins—which are of rather English style—and, to this commentator at least, the panel does not



The original of this cover is in three colors, red and black as above, with background in light brown. We surmise that a folio of rough hand-made paper was photographed for brown plate



This cover from the publication of National Graphic Arts Education Association is decidedly attractive in its original printing where background leaf pattern is printed in light gray-green and the reverse color plate with the title is in a nice terra cotta

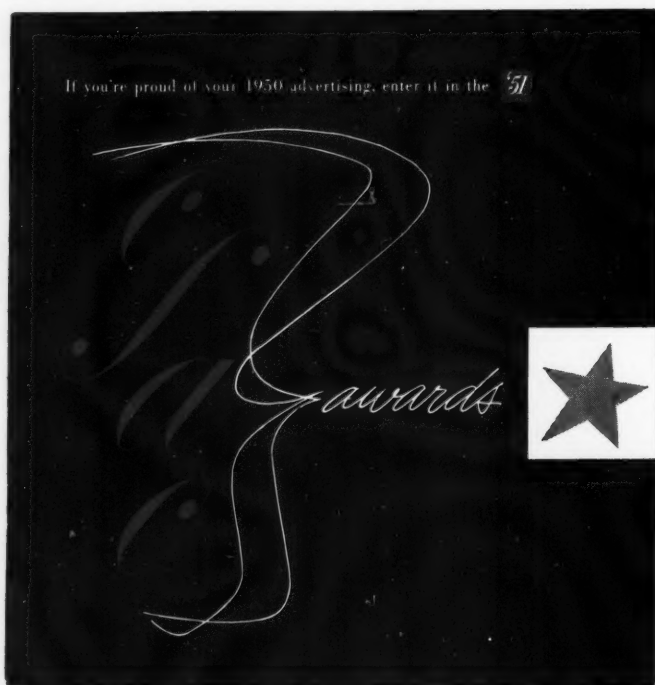
seem exactly restful on the paper page. We "feel" that, of course, and it may be just the weather. You are good printers. We have no doubt about that.

KRISSON PRINTING LIMITED, of London, England.—We have never thought of a letter-size sheet printed on two sides as a regular monthly mailing for a printer and now you have gone and started one named "Krisson Comments" with the "Krisson" of the title accented strongly. Why not that format? Mildly-suggested newspaper make-up is followed; rather, there is considerable copy laid out effectively with interesting headlines and some pictures. We wouldn't be surprised if the piece pulled results. As a change of pace from what customers and prospects are wont to receive from printers it ought to command attention. It is imperative, we think, that headings be snappy and in line with the prospect's interest, not your own. And we would appreciate a report on the reception given this effort in three or six months. Your "Staff News Sheet" is neat, which is about all that can be said of it so far as appearance is concerned. Our idea is that the copy merits more interesting presentation; and a picture here and there would tend to stimulate interest.


HJALMAR ERICKSON, of Minneapolis, Minnesota.—The excellence of your craftsmanship in handling the "Beacon" of Gate-

way Gospel Mission encourages us to seek samples of other work you do. We are truly amazed at the variety in the handling of the title page of the folders, always both excellent and highly suitable. It's an art, maybe something of a gift to which study and hard work have been added. A characteristic title page is being reproduced in this department which reminds us to apologize for the "blow" we made in showing such a page in our May issue (p.65). You had tint of color back of design (in black) which we couldn't "get" for the engraving. We searched for a week trying to find a suitable floral pattern from which to make our color plate and finally located what we considered just the trick. A plate was ordered but camera of the engraver made it too strong in tone. We realize you must have been disappointed with the reproduction but the whole business was out of control before we could do anything about it. We regard you as one of the best typographers in the country.

SMITH TYPOGRAPHIC SERVICE, of Buffalo, New York.—You are turning out some excellent blotters for your advertising and we feel sure they are resultful. We like the changes of layout you are able to work out, applaud the way family resemblance is given successive additions to the series with your slogan in the form of a circle. We get something of a bang out of the fact that your



Coming along occasionally, a "black" cover like this one is irresistible. Issued by the Chicago Federated Advertising Club, this booklet pops out from the mail bag because it is square (8½ by 8½ inches), it is smartly modern, and because the star in the original is in a third color, which is not a bad representation of gold



JEST PLAIN TIRED!

It's been a long year and a busy one too! We haven't had time to hit a book in many a month... because a lot of evenings and week-ends too, were needed to produce the Crainiforms so much in demand.

Well, they say that people, like a machine, will break down if they run at top speed too long... so we'll take a "breather" from August 4 to August 19 inclusive.

May we drop in and check your supply of Crainiforms before we go?

R. L. CRAIN LIMITED
OTTAWA CANADA


Typography is just ordinary but who among you would deny this blotter a reading?

name "Art. Smith" is adapted for a synonym to "craftsman." Who can be sure "artsmith" will not "make" the dictionary as a common noun? We anticipate showing one of your blotters in the issue in which this item appears. Incidentally, you may have something in your idea that a blotter loses reader interest if the message—excluding head and signature, we presume—makes more than three lines. We would not assume to be arbitrary as to number of lines to be considered maximum but, acting as our own guinea pig, we'll say people read little where they will not read much. There's hint of a play on words or an attempted pun in foregoing statement, we know, but will gamble you and most readers will "get it" as intended. Nice work; keep it up.

CHARLES L. WING, of Heron Lake, Minnesota.—Your blotter headed "Vacation Minnesota" is over-accented; there are far too many spots drawing attention of the reader individually, and disconcerting him. We would not have put the copy "Particular People Prefer Paramount Printing" in a panel because, so handled, it conflicts with the calendar block. One panel cancels the other because of lack of contrast

in handling. Considering piece is crowded otherwise, there is too much space between the panels and the small flag illustration inserted in this open space because of a realization white space was out of proportion seems not called for in copy advocating the spending of vacations in your great state. We note the very small cut of sailing boat in between the two words of the heading (quoted), although it is not immediately noticed. Our idea is that a large cut of this boat—as high almost as blotter is—might well have appeared on left side with the type matter on the right in which case the calendar panel would have to be smaller as it well might be, in fact should be. For the information of other readers slogan quoted is based on fact that you designate yourself "the Paramount Printer." Incidentally, while spotting weak spots, the distribution of the second color, red, is so scattered that it, also, is "spotty" and thus disconcerting.

METROPOLITAN PRESS, Seattle, Washington.—"Men and Mutuality," attractive-looking case-bound book commemorating the fiftieth anniversary of your customer, the Northwestern Mutual Fire Association, is well done in



ARLINGTON WASHINGTON
JOCKEY CLUBS

141 W. JACKSON BLVD., CHICAGO 4, ILLINOIS

A Million - Dollar Story

Striking envelope design—clever, too, in way the big "P" and half-circle ornaments combine to form silhouette of jockey. Red is the second color on the original

RUSSIA CAN BE STOPPED *with Religion* but NOT with Christianity

BY RAYMOND PALMER

PUBLISHED BY THE UNITARIAN CHURCH OF HINSDALE, ILLINOIS

TWENTY-FIVE CENTS

A page may be filled with big type—copy permitting—if face is stylish, interestingly and not forcibly arranged. When lettering of itself makes a beautiful picture like the calligraphic writing of Raymond DaBoll on cover its bigness helps rather than hinders

THE GATEWAY GOSPEL MISSION *Beacon* MAY - JUNE NINETEEN HUNDRED AND FIFTY-ONE

And she bent not that which she had gleaned, and it was about an aphid of barley. And she took it up, and went into the city; and her mother-in-law saw what she had gleaned, and she brought forth and gave to her that which she had left after she was sufficed. And her mother-in-law said unto her,

*Where hast
thou gleaned
today?*

and where hast thou wrought? blessed be he that did take knowledge of thee. And she showed her mother-in-law with whom she had wrought, and said, the man's name with whom I wrought today is Boaz. And Naomi said unto her daughter-in-law, Blessed be he of Jehovah, who hath not left off his kindness to the living and to the dead.
—Ruth 3:17-28

Front of church bulletin characteristic of pleasing treatment Hjalmar Erickson, of Minneapolis, creates for it week after week

all respects, especially presswork and binding. For the latter, a suitable salmon-hued cloth is used with title gold-stamped on the front near the top. Stamping die simulates a decorative type style in vogue about half a century ago. You have used good judgment in not going all out with this style—for chapter title *et cetera*; you have secured full advantage in atmosphere by its use without the handicap of giving up more attractive types elsewhere. Good dull-coated paper is used for text pages so there is no glare. Presswork is top-grade, at least would be so regarded by technicians of the presses wedded to the idea of the "kiss" impression, and the second idea that halftones should get their attention before the type. That attitude is sometimes to the disadvantage of the type; it is not the case, however, in this book. We do like impression on the heavy side—no effect of embossing, of course—rather than the light. No one, including this writer, can know for certain just how good or bad his eyes are, never having used the eyes of some one else. While the better the coating on paper the better halftones can be printed we must say that you have printed those in this book exceptionally well. Margins around pages of text seem just a wee bit narrow in relation to the size of type used for text, which may be read with comfort, but individual taste is a factor and most people are affected less by margins that might be wider than by type they wish were larger. We're rather adding the superlative to meticulous by mentioning the point, anyhow. This book is a job mighty well done.

EVENS PUBLISHING COMPANY, of Johannesburg, South Africa.—We're proud to be on the list to receive your "Mid-Year Calendar." It is one of the largest having a heavy stiffener we have received and, what is more, it is one of the finest and, what is still more, most expensive. It is, all in all, another of those things that have come to our attention which demonstrate the falsity of the idea that your country is the land of lions, which convince us South Africa is a country of consequence, with advantages and a standard of living entirely equal to our own. O, that calendar! As already intimated, there was no pinching of pennies on this job. We will build up from the 18-by 16-inch mount. It is not binder's board, pulp cardboard, but a hard thick card with a pleasing antique finish suggestive of Strathmore art stock with a delicate tint of yellow on the front. The calendar leaves of high-grade coated stock are half an inch smaller than the mount all around, so tint of the mount frames the white leaves after the protective front leaf of cover stock matching the tint of mount is removed. Nice effect. Each monthly leaf is dominated by a four-color process illustration, most of the twelve being near ten inches wide and of varying heights from seven to eight

Announcing the New Arrivals



TIMES ROMAN BODY TYPE

We have twenty-two different kinds of body type in our studio. Recently a demand came in for Times Roman and we immediately installed this face in 8, 9, 10 and 12 point sizes for our Monotype. If you have not received the circular demonstrating this face or loose-leaf punched sheet for insertion in your type book and are at all interested, a telephone call will send a sheet demonstrating these four sizes by messenger or special delivery.

THIS COPY SET IN TEN POINT TIMES ROMAN, TWO POINT LEAD

Born at:
LANSTON MONOTYPE MACHINE CO.

Date of Arrival:
MONDAY, MARCH 12, 1951

Proud Owners:

EDWIN H. STUART, INC. 422 FIRST AVE. • PITTSBURGH 19, PA.
COURT 1-3896, 1-3897, 1-3898, 1-3899 • ATLANTIC 1-4446

It's So Difficult To See...

... the hidden elements in our printing which make its quality so very effective. Original ideas . . . thoughtful planning . . . typographical arrangement and superior craftsmanship in composition . . . quality inks and paper . . . fine press and bindery work . . . all combine to create the ultimate in printing perfection.



Telephone 7-4178

ST. PETERSBURG PRINTING COMPANY, Incorporated
118 EIGHTEENTH STREET SOUTH • ST. PETERSBURG, FLORIDA

Sharp TYPE Impressions SIMPLIFY YOUR PRODUCTION PROBLEMS

Each impression is checked before leaving STS to insure the cleanest, most perfect proofs possible . . . and this includes careful proofreading. Our first proofs at STS are final "sharp impressions". Phone MADison 6336 and let us help you simplify your production problems . . . produce better jobs faster.

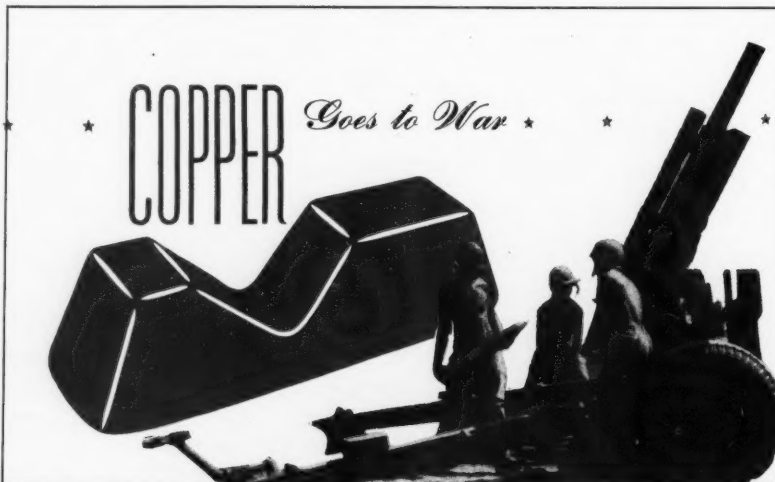
OUR CRAFTSMEN ARE

ATTENTIVE OF TYPOGRAPHERS

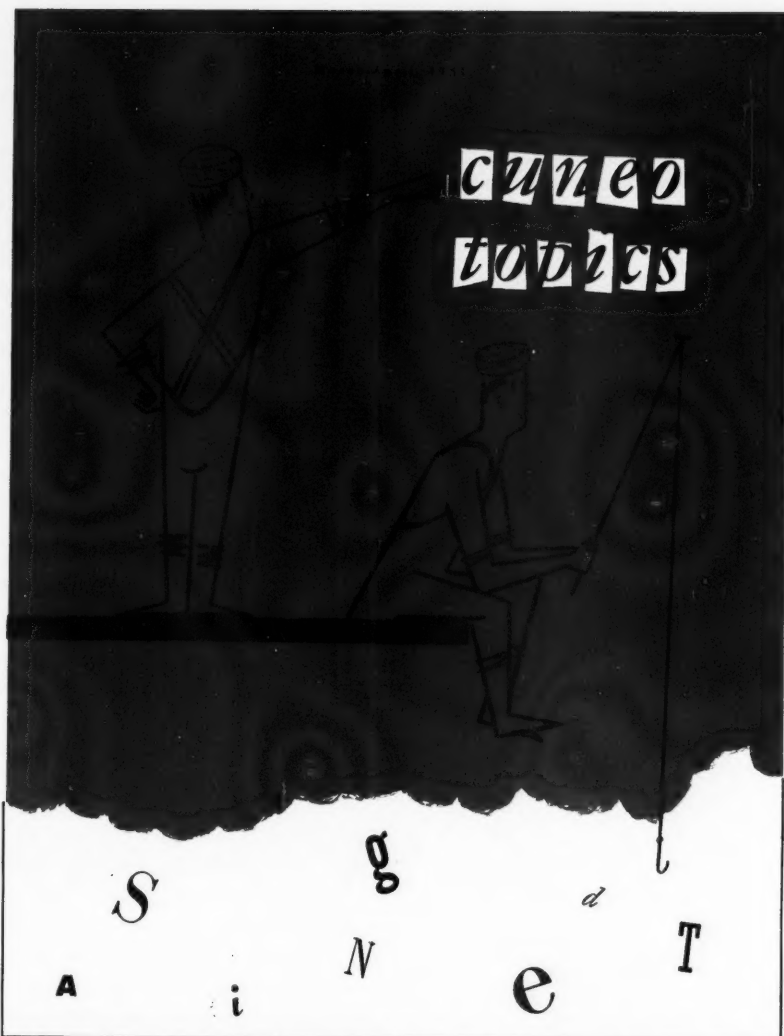
SMITH Typographic Service, Inc.

251 MAIN STREET • BUFFALO 3, NEW YORK

Each of the blotters reproduced above has a point of unusual interest. Stuart's demonstrates one way of announcing new type installations. In the second we have inserted the gadget full size within our one-half size reproduction so readers may test it themselves. Use of the word "artsmiths" in the third, featured otherwise by neat circle, stems from the fact that Boss Smith's given name is Arthur



Striking cover of self-covered booklet issued by the Copper and Brass Association, New York. The 6 1/4- by 3 1/4-inch original is black and "copper color" on white, color adding realism to effectiveness



Spotlighting the letters of the title on this cover from employees' magazine of the Cuneo Press—balancing white area at bottom of page—gives a lift to otherwise striking design. Color is light blue

Christmas...

Our Way of Life



CHRISTMAS DOES SOMETHING quite miraculous to most of us. We may go to bed the night before weary of crowds and rush and dozens of last-minute chores, and fed up with the whole business. And then we arise on the day itself to find ourselves transformed almost as remarkably as Scrooge was, and without any ghostly assistance 250 250 250

Opening text page of keepsake booklet issued as a Christmas greeting by Axel Edw. Sahlin, advertising typographer of Buffalo, New York



"specially this one
—the 23rd

Title of folder issued by the Blanchard Press, New York City. On original the green circle is a plain stipple. Ours, with flowers, is a substitute

inches. The differences mean nothing in the over-all page—with the calendar panel below the picture—because of liberal margins. A touch that makes the picture complete, and adds a note of class, is the combination border around each picture printed mostly in light, dull yellow to key in with the mount. Finally, that nothing may detract from the craftsmanship of the four-color printing of the exceptional scenic views, all type on each leaf—including calendar block—is printed not in the customary black but in a somewhat lighter than medium gray. Finally, the engravings and printing are in keeping, that is they are the best we believe money can buy—anywhere, including the U.S.A. South Africa, we salute you.

LINOTYPE SCHOOL, University of Missouri, Columbia.—Congratulations on your brochure, "Consider the Lowly 'prentice." In spite of one mistake on the cover, repeated in connection with the title on the opening page of text, typography and layout of modified Colonial style are excellent. It is the first piece we have seen in a long while using the crossed rule kind of border inherited from early "book writers" before the invention of type, and widely used in religious printing since. Perhaps we should explain so that all will understand. There are two rules (lines) extending across a page and two from top to bottom, bisecting to form a panel inside. They are placed so as to approximate (outside) what might be good margins in a book and the page of type was, and is, printed within the panel. The idea had a vogue forty and more years ago, was often employed by this writer when he was setting type. O, the repeated error. The lines of the title on the two pages mentioned are spaced too tightly, need at least three points more between them. In view of liberal amount of white space in the page as a whole, six points more would be better. A pair of lines spaced like these will not give effect of pushing and shoving each other if they are in a tight composition having small margins and a small amount of white space throughout. Place the two in an open and airy page, such as your cover and text page, and it is different; they will look jam-packed. Einstein may or may not have had this in mind when he discovered the principle of "relativity." Anyhow, it applies. To have part of a form tight and the rest loose just doesn't work. We are intrigued by the extensive subtitle on the cover. Our first impression was of blank verse but unsuited by temperament for that kind of writing, decided it was an effort at break-by-sense, long or short lines come as they might. It reads: "His trials and tribulations these five hundred years and [ampersand in the page] more in the Art Preservative of Arts wherein he has endured and [ampersand, again] so been saved. Here is the story of the boy bound to the noble art that did not always deal nobly with the boy." "Amen," we say.

TYPOGRAPHIC

Clinic

By G. H. PETTY

... a new mood ...
exclusively at
STORE NAME

- you'll love these
"CARTWRIGHT" suits!
- made with loving care!
- a perfect year-rounder!

"GAB-A-DURE"

(a suit dress)

IN BEAUTIFUL
CANDY COLORS

\$500.00

... and so economically priced ...

- ★ sketched, only two of "Cartwrights"
wonderful collection of unlined suits.
- ★ even the fabric is yummy ...
RAYON-GABARDINE-UNIDURE
processed to give it the
"fine all worsted look" ...
and permanently wrinkle-resistant
too.
- ★ delicious detailing with
honest-to-goodness fit ...
seams, trims and styling that only
"Cartwright" can give.
- ★ sizes 9 to 17; 10 to 20



A NAME OF DISTINCTION

STORE NAME

• The most noticeable weakness of the original—a newspaper ad—is its "spottiness"—its lack of coordination. The units are so separated as to give the ad an appearance of five or six unrelated groups instead of one integrated unit. The type faces, while in wide use today, are not here combined in such manner as to reflect the spirit of the items advertised and convey the intent of the advertiser. The two illustrations on one side (with one of the gals looking out) add further to the illusion of more than one unit. The phrase "... and so economically priced ..." properly belongs with the price and not with the descriptive text. The use of spots as lead-ins in one section and stars for another is an inconsistency that cannot be condoned. The store name at the bottom is too close to the defining rule and might (depending on the design of that ad) draw attention to competing merchandise.

• In the re-set Lydian has been used, not because it is a better face than Bodoni and Onyx but because it better reflects the spirit of these dresses which, judging from the tone of the copy, are medium priced and sold in chain-store manner. Because competition among items of this class is of the keenest, stress must be placed on *what*, *where* obtained, and *how much*. Therefore, the two most important lines have been reversed, the price made much larger and extra space provided at top and bottom of the store name. The smaller illustration has been moved over to the other side in order to make the gal look in instead of out to a competing ad, possibly stressing the same kind of merchandise. By doing this the larger illustration guides the eye into both the smaller illustration and the descriptive text instead of falling off senselessly into white space.

In this re-set space has been provided on each side to prevent clashing with column rules and, in effect, with competitive offerings. This gives an added measure of distinctiveness which is necessary in advertisements of this nature.

A NEW MOOD...
exclusively AT
STORE NAME

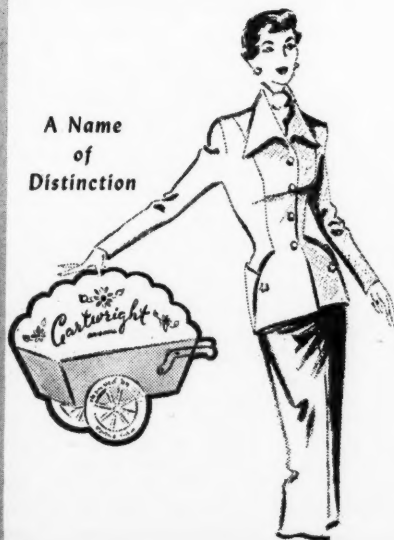
- ★ You'll love these
CARTWRIGHT Suits!
- ★ Made with loving care!
- ★ Perfect
year-rounders!

"GAB-A-DURE"
SUIT DRESSES

IN BEAUTIFUL
CANDY COLORS
and so economically priced

\$0000

A Name
of
Distinction



- ★ sketched, only two of "Cartwright's" wonderful collection of unlimited suits.
- ★ even the fabric is yummy...
RAYON-GABARDINE-UNIDURE
processed to give it the "fine all
worsted look"... and permanently
wrinkle-resistant, too.
- ★ delicious detailing with honest-to-
goodness fit... seams, trims and
styling that only "Cartwright" can give.
- ★ sizes 9 to 17, 10 to 20.

STORE NAME

**Simple Method for Taking
Quick Proofs in Color**

When quick color proofs are called for, the form to be broken up for colors after color proof okay is received is locked up and the entire form may be inked in one color, either in a press or with a brayer roller. The ink is washed off the lines to appear in the second color. The form is next turned over, face down, and the chase placed on pica reglets to support its edges.

Next, the lines to appear in the second color are pushed down from the foot so that the face will be higher than lines in first color when the form is turned over in regular position. The lines previously washed off are now inked in the second color. Use a brayer roller, taking care not to touch the ink on the lower lines in the first color. The chase is next placed in the press in the regular way but without planing down. All that remains to be done is to pull a two-color proof in one impression, either via a damp sheet of paper placed over the form, over which a sheet of felt is placed, and print obtained with mallet and planer, or on a platen press after removing the form rollers. This latter method is preferred for a good print. If justification is what it should be this scheme may be worked nicely without any trouble.

Another method, used on a hand proof press, is to lock the form in a chase and drive a pin in the wood furniture adjacent to the outer edges of the form at each of its four corners. Cut the heads of the pins off so that they remain a little over type-high. The entire form is inked with one of the two colors and the lines for the second color are washed with a small rag and gasoline. When the gasoline has evaporated, CIS Scotch tape may be placed over the washed lines, non-sticky side up to serve as frisket. Proof sheet is placed over the four corner pins which subsequently afford four accurate registering holes for the second color.

Proof of first color is pulled, its lines are wiped clean, and the lines for second color are inked. The previously proofed lines are taped for frisket, the previously pulled proof of first color lines placed over the pins in register, and the proof of second color is pulled.

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Anti-Offset Powder Spray

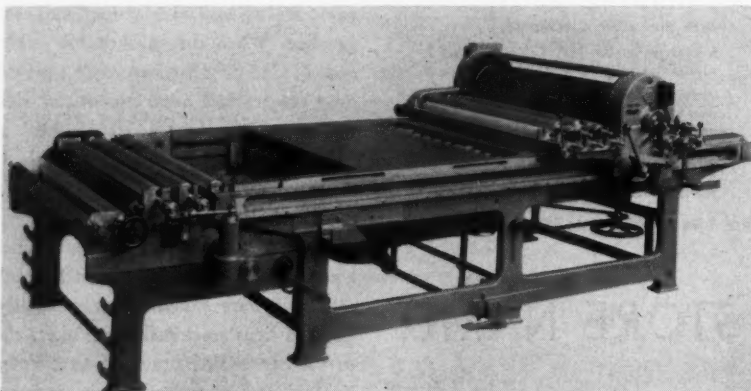
Anti-offset Jobmaster, a new powder spray, is announced by the Michael Lith Company. The spray, which does not need an air-compressor, is de-



scribed as easily attached to the press and air pump without affecting the feeder. The attachment sprays a fine dry powder, making an invisible coating on every sheet that is printed. An advantage for the smallest offset machines is that the Jobmaster permits the running of coated and card stock. The spray has no moving parts.

Offset Flat-Bed Presses

S & S offset flat-bed presses are announced by the importer, Amsterdam Continental Types and Graphic Equipment. Designed for high quality, accurate proofing, and short runs, the presses feature an adjustable bed for printing on plastic, glass, metal sheets, and other inflexible materials as well as paper. The S & S presses are avail-

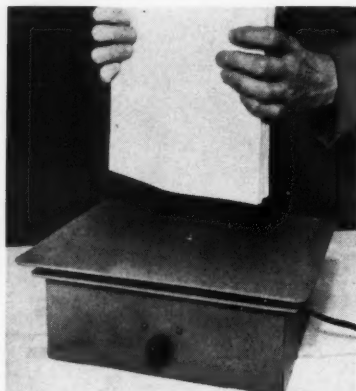


S & S offset flat-bed presses now marketed by Amsterdam Continental Types and Graphic Equipment

able in four sizes and in either motor drive (with or without automatic inking and dampening system) or hand drive models. The importer states that the presses are of sturdy, rigid construction, are compact and easy to handle.

Small Jogging Table

Magic-Jog, a jogging table designed to replace hand-jogging of paper assembled from presses and duplicating machines, is made by Magic Circle Manufacturing Corporation. The jogging table, 10 by 12 inches in dimension, is made of Masonite tempered hardboard. The body is sheet steel.



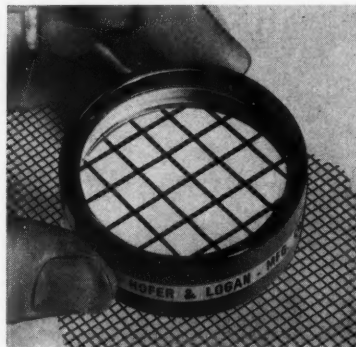
While the weight of the paper starts the action, a control knob adjusts points for load weights. A combing button frees stuck sheets and there is automatic shut-off when the load is removed. The vibrator operates on 110-115 volt alternating current. The device weighs 4½ pounds.

Heavy Duty Cutter

A 52-inch Lawson Electronic Spacer Cutter has been engineered to solve the problem of cutting sheets up to 76 inches in length without requiring an 84-inch cutter. Such a cutter, Model 52-T-7, was recently installed in the Providence Lithograph Company, of Providence, Rhode Island. By increasing the length of the spacer bar and extending the back gauge so that it goes back a full 76 inches, users of large sheets are accommodated. The machine has a hydraulically operated clamp and an electronic spacer control and operates at a rate of 43 strokes per minute.

Double Lens Magnifier

Hofer and Logan magnifier, a new accurate four-power, 2-inch double lens magnifier, is announced by Henry Hildebrandt and Associates. The magnifier consists of an all-metal frame 2½

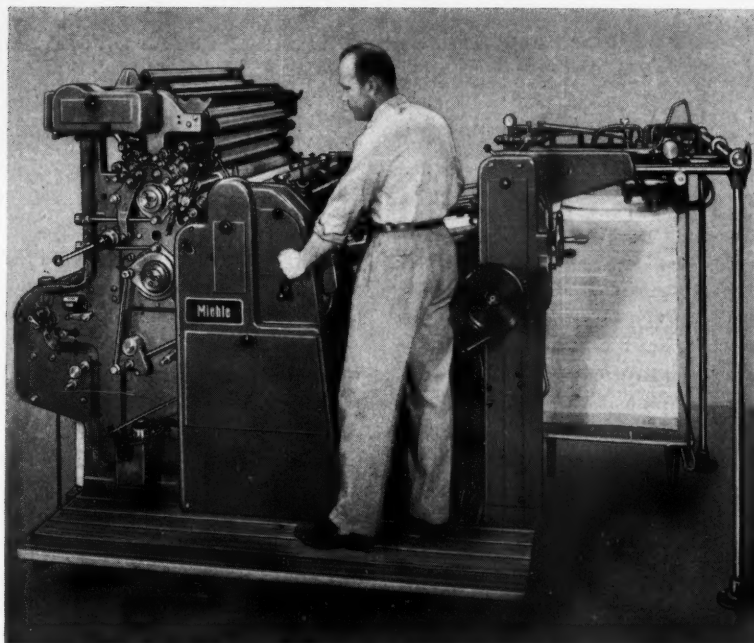


inches in diameter, ⅜-inch thick, and it houses two separate optical ground and polished 2-inch lenses mounted and locked to make them dust-proof. The unit may be carried in a vest pocket.

New Linotype Handbook

The Mergenthaler Linotype Company has published a 44-page booklet which explains in detail the tape-method of setting type. "The Linotype Handbook for Teletypesetter Operation" cites advantages, requirements, and potentialities of the method over manual operation. Illustrated booklet contains diagrammed set-ups for Teletypesetter circuit operation. The booklet, prepared with the co-operation of Teletypesetter Corporation of Chicago, is available from the Mergenthaler Linotype Company. The firm also has prepared a 16-page booklet entitled "Linotype Teletypesetter Faces," showing more than 24 Linotype faces.

Miehle Enters Small Offset Press Field



New Miehle offset press will handle 23- by 29-inch sheet at speeds up to 7,000 impressions per hour

The Miehle Printing Press and Manufacturing Company, Chicago, is entering the small offset press field with the Miehle 29 Offset, designed to handle a maximum sheet of 23 by 29 inches at speeds up to 7000 impressions per hour.

After World War II the Miehle 61 (42 by 58 inches) and the Miehle 76 (52 by 76 inches), both single and multicolor presses, were added to the company's line of larger offset presses.

The new press will be manufactured to Miehle specifications by Faber and Schleicher, of Offenbach - am - Main, Germany.

The press is described as not only fast and simple to operate but also having rugged construction, close register, and superior inking qualities. Other features of the press include a versatile feeder which stream-feeds a wide range of stocks up to 23 by 29 inches in size; only one adjustment is

needed for a change in sheet size; and, except for the trip caliper, no changes are required for stock thickness. The pile takes about 8000 sheets of average stock.

Close register is assured, it is said, by the combination of a press type side guide and the sheet transfer mechanism. The latter takes the sheet at rest and accelerates it to cylinder speed. Four form rollers of two different diameters provide distribution and coverage of the full printing area. A drop blade ink fountain of large capacity aids in quick wash-ups. Suction wheels help control the tail of the sheet as the chain delivery deposits it on the pile. The jogging mechanism is claimed to handle adequately a range of stock from onionskin to cardboard.

Regular shipments to this country are now beginning and presses will be installed shortly in several cities. Demonstration presses are in operation at the Miehle Chicago and New York offices. Service and stocks of repair parts will be readily available.

New Monotype Face

The front page of *The Times* (London, England) and various other sections of the paper now appear in a new and specially designed size of Monotype Times New Roman, Series 327. It is claimed that the new font achieves the highest degree of legibility yet reached on an under-6-point body. The problem of making the most of dwindling supplies of paper was involved in the change. The new font, which has been christened *Claritas*, permits approximately 200 additional entries in stock exchange quotations.

Electric Lift Truck

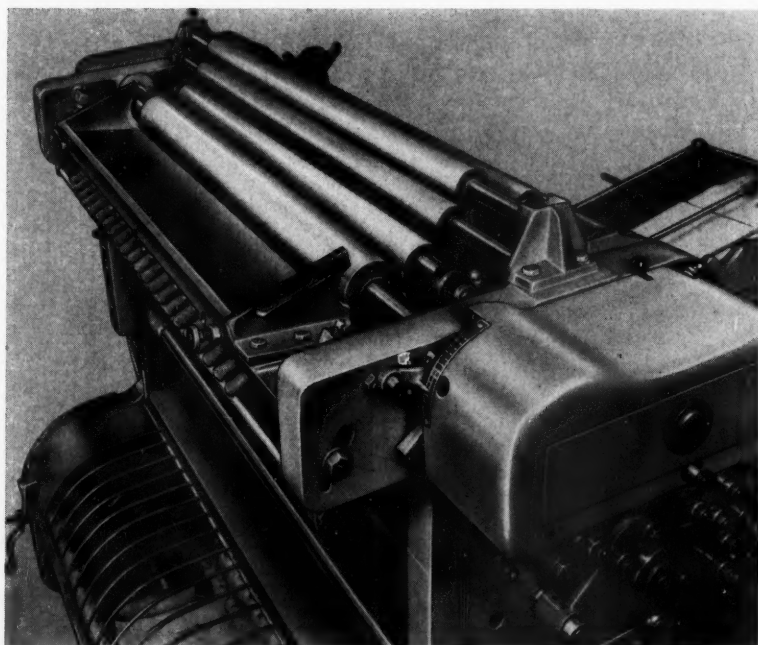
Four new hi-lift electric trucks have been added to the Barrett Power Ox line by Barrett-Cravens Company. The units are designed for a walking operator and have electric lift and travel, finger tip control, short turning radius, and high lift. The Hi-Lift telescopic tilting fork lift truck has a total lift of 121¼ inches. It has a capacity of 2,000 pounds and a 24-inch load center.

Airfoam Landing Mat

A landing mat, made of rubber and Airfoam, has been produced by the Goodyear Tire and Rubber Company. Originally designed for paper manufacturers, the mat is said to cut destructive handling losses from 30 per cent to practically zero. It is built up with a 2½-inch center of Airfoam and a top and bottom cover of lively rubber about ¼-inch thick.

Approve New Type Face

The National Board on Printing Type Faces has approved *Dom Casual* cast and sold by the American Type Founders Company. The face at present is cast in 36-point size only. Other sizes from 18 to 72 will be cast as soon as facilities will permit.



Miehle 29 offset press has a drop blade ink fountain, shown open, to facilitate quick, easy wash-up

Inkometer Measures Length and Tack of Inks

★ WHEN ONE CONSIDERS that the principle of offset lithography has been applied to all sizes of press equipment from the smallest duplicating devices to the large multicolor perfecting presses, it is only natural to assume that problems will differ or be intensified or lessened from one class of equipment to another or from one type of job to another.

Thus, although every attempt is made to keep the discussions in these columns of general interest to all those engaged in all portions of the lithographic industry, at times it seems appropriate to limit the discussion to problems which affect only one particular segment of the industry.

Up to the present time little has been published either here or elsewhere concerning the problems involved in the operation of multicolor offset presses. Perhaps this is because this involves no changes in platemaking techniques, no acknowledged differences in fountain water solutions, fewer troubles from paper distortion, and few, if any, changes in makeready methods or press adjustments.

This means that except for transfer grippers and other mechanical features of a multicolor press, its operation would be identical to the operation of a number of single-color units were it not for the fact that wet ink is printed on top of wet ink.

Perhaps then the reason so few discussions have appeared in print concerning wet offset printing is that most of the problems are concerned in some manner or other with ink, and lithographers do not feel that it is within their jurisdiction to discuss ink problems. It is true that the manufacture of ink is a highly specialized art, but it is equally true that in a great number of plants final preparation of the ink for the press is left to the pressman or someone within the plant.

Many shops operate from a few base colors and match the shades required on all jobs from these. Even the operators of office-type duplicating equipment are instructed to "add a little bit of this varnish if your printing looks dirty," or "use some of this compound if the paper sticks to the blanket." Thus, finally, it is the lithographer's problem to make the ink print.

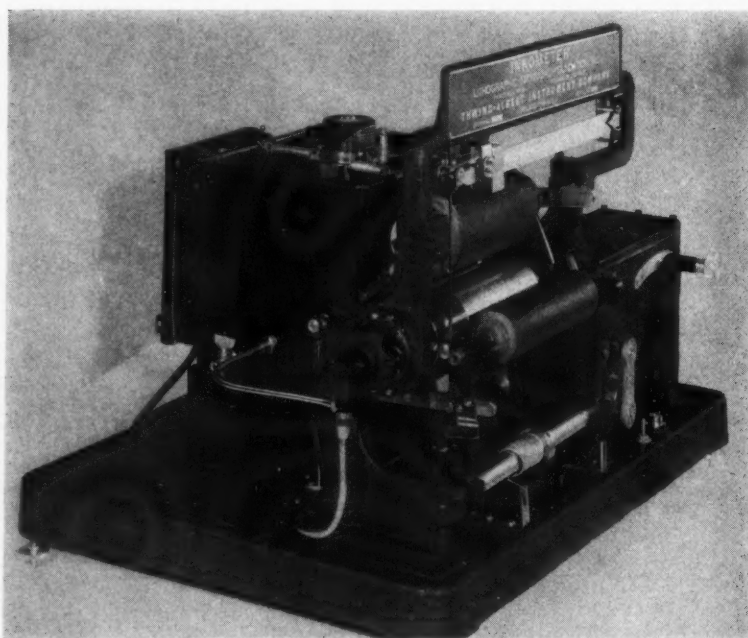
A little over ten years ago the Lithographic Technical Foundation developed an instrument, called Inkometer, which measures the length and the tack of inks. At the time it was developed, it was thought that lithographers would welcome a means of standardizing their inks and thus perhaps eliminate many of their troubles. It was also thought that the instrument could be used to adjust the tack to permit better trapping in wet printing.

However, up until the time the war interrupted the manufacture of these instruments only one had found its

way into a lithographic shop. Since the war the number purchased by lithographers has been very small.

The instrument is expensive, and one would hardly expect to find one in every shop; however, it was the letterpress industry that discovered its true value. Ink makers found that through its use they were better able to adjust the tack of a series of inks for wet letterpress printing than by any other means available. (The most popular method of determining tack up to that time was to tap out two or more inks simultaneously, and well educated fingertips could attain a fairly high degree of accuracy, especially when inks were to be used on relatively slow speed presses.)

It is rather doubtful whether ink makers themselves would have accepted the instrument as readily as they did had it not been that one large letterpress printer demanded that the inks he used be balanced on the Inkometer.



Lithographic Technical Foundation developed Inkometer to measure length and tack of offset inks

Wet multicolor letterpress printing differs considerably from its counterpart, wet multicolor offset printing. In the letterpress operation the inks must be made in such a manner as to maintain a descending degree of tack for each succeeding color. Wherever one color overlaps the preceding one the tackiness of the first ink must lift the ink from the second form. Since letterpress inks are sold in ready-to-use form, the inkmaker could produce a set of two-, three-, four-, or five-color inks, the tack of each of which could be lower than the preceding one at a speed comparable to the speed of the press on which these inks were to be run. He could be fairly certain that inks thus made would give no trapping problems on the press.

The problems in offset printing, however, are considerably different, and the mere fact that the Inkometer readings may indicate that inks should trap, this is no assurance that they will.

In last month's discussion concerning the differences which exist between letterpress and offset inks, it was pointed out that lithographic printing is done with ink containing water, and that the amount of water in the ink depends on two factors: the materials used in making the ink and the relative proportions of work and non-work areas on the plate.

Inks which may be in perfect balance as far as tack readings on the Inkometer are concerned may be completely out of balance due to the varying amounts of water contained in the ink at the time it is transferred to the paper. Since there is no means of introducing the water factor into the readings on the instrument it might appear to be of little use in testing lithographic inks. This is not altogether true.

One resourceful inkmaker has found that he has been able to learn much concerning the lithographic stability of his inks by introducing a measured amount of water into the ink film by means of a pipette while the instrument is running. He then notes the time required for the instrument to return to its original tack reading. From the great number of tests he has made in this manner he has been able to predict with exceptional accuracy the effect of water on behavior of ink on the press.



OUR EMBLEM

THE EMBLEM of the International Association of Printing House Craftsmen was first adopted by the New York Club because of its historic connection with the printing crafts. The emblem is the combined coats of arms of Johann Fust and Peter Schoeffer and was probably the first imprint ever appearing on a book printed from movable types, being used as early as 1457. Gutenberg was in need of cash, and going to Johann Fust, a citizen of Mainz, Germany, he obtained a sum of money for which he mortgaged his printing plant. This was in 1450. Five years later this mortgage was foreclosed, giving Fust all types, books, presses, *et cetera*, then owned by Gutenberg. Among Gutenberg's workmen in 1455 was a young man named Peter Schoeffer, who had previously copied books while a student in the University of Paris. When Fust took over the equipment forfeited by Gutenberg, Schoeffer assumed charge, married Fust's daughter, and became a partner in the business. Hence the combining of their individual coats of arms. The device on the right-hand shield is that of Schoeffer; and that on the left, of Fust. It is believed that the "X" and inverted "V" are Greek letters; as to their significance, nothing definite is known. Doubtless these letters had some meaning to the initiated of that period. The stars may denote seniority and appear on many medieval coats of arms. The two shields hanging on a branch denote alliance, possibly the alliance of Schoeffer with the Fust family.

It appears that if a series of inks is made of approximately equal lithographic stability, and the tack readings on the Inkometer show that each ink is less tacky than the preceding one, this series should work well in multicolor offset printing.

Although the proper graduation of tack in offset inks should be an indication that the inks should work well, there are still factors other than trapping to be considered. Perhaps one of the most frequent troubles is piling. Even in single-color operations there can be piling of the ink on the rollers, the plate, and the blanket. Improper adjustment of the ink to facilitate trapping may cause this condition to occur on any one of the units on a multicolor press.

In addition, another problem is introduced. The ink from one color may pile on the blanket of the succeeding color. From all this author has been able to learn from organizations which operate four-color presses, this problem has never been completely solved.

When one considers that the entire area of wet ink printed on the sheet on the first unit must be squeezed against the blanket on the second unit, and then in turn squeezed against the blankets of the third and fourth units, the possibility of a four-color offset press ever producing a satisfactory job seems remote. But, strange as it may seem,

this does not cause any trouble unless the ink builds up or piles on the latter blankets. When this does occur, the print on the second blanket may break up and appear to be "mealy." In extreme cases the blanket must be washed thoroughly every two to three hundred impressions.

(Concluded in September issue)

"Offset Gravure"

Recently I have been hearing the term "offset gravure," but I have not been able to find out anything about it. I am interested in obtaining all the information possible about it including the mechanical means by which it is printed, the machinery required, the type of printing done, and the advantages and limitations of the process. Any information which you can pass along to me will be greatly appreciated.

I, too, have heard that there is such a process but frankly I do not know anything about it. To the best of my knowledge there is none of it being done in this country. Perhaps some of the readers of this department do have some information about it. If they will be kind enough to send it on to me, I will be glad to pass it on to you.

•
The Hugo (Colorado) *Plainsman* avers that "The invention of printing was a great boon to mankind, but only to those with sense enough to read."

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Packing On Cylinder Presses

We have been told that one of the first requirements in printing in register is correct packing properly applied to the cylinder, that is, the packing must be perfectly smooth and properly applied. Would you mind going into details a bit?

In order to get the packing on the cylinder smooth, and drumhead tight and with some chance of keeping it so, it is necessary to cut the hangers (fillers) and drawsheets (if the latter are not bought ready for use—cut to size and scored) so that the mill edge goes to the grippers. Or, to put it another way, sheets should be cut with the grain running with the longer dimension so that if, for example, sheets are 25 by 38, the 38-inch edge goes to the grippers. In the occasional instances when papers are received with the grain running with the other dimension, the container is marked 38 by 25.

When placing sheets on the cylinder, it should be wiped clean. The successive sheets to go on should be individually scored for hem and individually placed over the pins and smoothly pasted without lumps. It is not practicable to paste sheets together and expect to hang them smooth at the gripper edge. The corners should be clipped off of the back edge of drawsheets which are to be reeled on the rods, in order to fit them snugly around the rods.

The permanent packing and the bottom drawsheet should be treated tympan manila. Regular tympan manila and preferred printing paper, either coated or other smooth paper, may be used for hangers. The manila sheet to hold overlays in the point system of makeready may be untreated but the top drawsheet should be treated manila tympan.

The bottom hanger of the makeready packing should extend from bearer to bearer to protect the bottom drawsheet

and the bare cylinder from foreign matter.

While it is easy to place a number of pieces of paper alongside the cylinder bearer to calculate how many sheets and what kind to use for packing, the final test for height of packing relative to the cylinder bearers is made with a straight-edge which spans the bearers on the opposite ends of the cylinder. Paper can expand and contract in bulk (thickness) as well as in length and breadth.

Spot Carbonizers

In a recent inquiry you had about hot spot carbonizing, you referred to a hot spot carbonizer which will take sheets up to 17x22 and also a roll-fed hot spot carbonizer. May we have sources of supply?

The sheet-fed carbonizer has many uses. One printer is carbonizing spots on the gummed side of gummed writing paper so that a number of mailing slips for a single firm and address may be typed without using carbon interleaves. Probably this machine could be adapted for spot gumming, also, and for many other uses as well.

Glassine and Cellophane Bags

We are working on expansion plans and are interested in various machines for glassine and cellophane bags as well as wrappers to print up to four colors and produce a finished bag, also pay envelopes and waxed wrapper producing equipment. Enclosed are examples of items we are interested in producing. We would very much appreciate it if you can send us a list of manufacturers of the machines to produce the articles mentioned above.

We are sending you list of manufacturers of envelope making and printing machines, waxing machines and presses, and bag-making machines which turn out printed bags in one operation.

Sheet Varnishing Machine

In your issue of June, 1950, one of your readers asked about a small sheet varnishing machine. Were you able to advise him as to such a machine? If so, we would like to have the details.

The development of high gloss inks and improvements in overprint varnish have taken away from finishing concerns much of the work formerly done on cylinder roller coating machines, commonly called varnishing machines, in conjunction with drying ovens. Calls for these machines have diminished so much today that they are made only on order. This applies to both the large and the small machines. The anti-offset spray has contributed to the general adoption of high gloss inks and overprint varnish. At the same time spray guns were used to cope with offset they were also used to spray lacquer on printed sheets.

Blind Embossed Cards

Some time ago we asked about a source of supply of blind-embossed graduation cards. We want to thank you for the leads which enabled us to reach a supplier who had the cards we were looking for. If you happen to know of any other concern, would you advise us?

Another firm has offered to send samples to any stationery printing concern interested in blind-embossed graduation cards. The name has been sent to you.

Carbon Interleaved Forms

Please furnish us with the name of the supplier who has the booklet referred to in the item on carbon interleaved forms on page 72 of your April issue.

The name has been sent. You will find the booklet filled with information valuable to all printers interested in this division of the industry.

THE INLAND PRINTER for August, 1951

Sandpaper Effect from Spray

We are 100 per cent equipped with modern letterpress machines, two flat-bed cylinders, three of the larger cylinder job presses, and seven of the smaller cylinder job presses. For years we have been experimenting with all kinds of sprays. We have to spray in our business because of so many solids. We have used two of the popular makes of wet sprays. On our three larger cylinder job presses we now have a dry spray which works fine on those three presses—a minimum amount of powder in the air and a real job of spraying. We have tried various spray units on our smaller and fastest cylinder job presses.

Last year we adopted for the seven presses a popular make of dry spray. We are very unhappy about the results. It did eliminate some of the dust in the plant but we are getting (perhaps as a result of inexperienced operators) a sandpaper effect. It could be too much spray. We are wondering if your research department has anything to offer to printers like ourselves (in the label business exclusively) using, naturally, a lot of solids, heavy colors. Then, too, we spray when we overprint varnish. We do a lot of overprint varnish work. If you can be of any assistance to us we surely will appreciate it.

From the fact that one dry spray is giving satisfaction on three of the presses it appears that it is suitable. As the other make on the smaller, faster presses also has an excellent reputation, the first step that suggests itself is to collaborate with the suppliers of the seven units to ascertain whether your operators are using the units to best advantage and also whether the correct powder for the press and work is being used.

Then, if there is no improvement, it is in order to try the powder giving satisfaction, along with powders from several other suppliers. You will then have exhausted the possibilities of relief from sandpaper effect to be expected from powder and spray with your current setup.

If none of the powders makes an improvement, the deduction must be that too much powder is being used. The natural check is to ascertain whether the work can be kept clean by running

less powder. If this test shows that less powder will not do the job, a careful check of the form roller setting should be made. This is especially important during the high relative humidity periods of summer. The setting should be checked at intervals to make sure the rollers have not swelled while running and lost the light set necessary for good inking with minimum ink.

Until this possible cause is eliminated, the roller setting should be checked several times daily, because the humidity in summer generally is higher when starting work in the morning and toward quitting time.

The correct set of rollers is the most important factor in the use of inks and varnishes on the press. It makes the most of these materials, whether good, bad, or indifferent, the inking system of the press, and the quality of the paper, and the suitability of ink and varnish to paper, provided, of course, that the rollers are round, resilient, and have ample tack.

In letterpress printing the edges of the form, edges of units thereof down to the smallest letter and halftone dot, receive more squeeze under printing pressure because dot, unit, and form are in relief (cameo) and consequently will receive excess ink unless the rollers are nicely set. This increases the chance of offset and forces the use of too much powder to keep the sheets clean, resulting in the sandpaper effect. Examination of roller setting is entirely overlooked in many plants but should be made a habit as it certainly pays for the trouble.

If it is found that the rollers are functioning properly, the next questions that arise are: Are the pressmen skimping on makeready to get the run started and using excess ink to compensate for gradated impression (making ready with ink, that is)? Are paper and inks used okay and suited to each other? Most important of all, are the forms run on these smaller presses too large for their inking capacity, thus overloading the inking system and necessitating such a heavy flow of ink that excess powder must be used to compensate?

It is axiomatic that the inking capacity of smaller presses, with relatively limited inking system, is pos-

sibly sufficient for a solid form whose area is 60 per cent of the inside chase area of the press under favorable conditions, such as the way the units of the form are disposed relative to the supply of ink from the fountain, the levelness and smoothness of the paper used, the tinctorial strength and grind of the inks, and so on.

While you state that you do considerable varnishing on the press with overprint varnish, you do not mention high gloss inks. We are wondering if you have made a survey of label plants that have standardized on high gloss inks, with papers made for these inks, as the best label production method, following years of experience with cylinder roller coating machines and also with overprint varnishing on all the presses you use and larger ones of the same make.

Why Inks Are Sold by Weight

Since the relationship of ink coverage is closer to the bulk than the weight of printing ink, why is ink not sold by bulk instead of by weight?

While it is true that the paint industry sells its product by volume, the manufacturers would prefer to sell by weight. Their costs and factory operation are figured and done by weight because simpler, more convenient, more accurate, and a better protection for the buyer. Varnish makers bill their customers in gallons but sell by weight.

Ink formulas are calculated and made up by weight because bulk measurements do not as closely approximate accuracy. As the principal materials for inks are bought by weight and costs calculated by weight, the basis for sales closest to accuracy is that of weight.

Offset-Lith or Rubber Stereos

Kindly refer back to your item on "Offset-Lith or Rubber Stereos." We are about in the same category as the party asking for this information and we would appreciate it very much if you would send us also the list of manufacturers of equipment and supplies for both offset-lith and rubber stereos.

List has been furnished. By adding these departments to your letterpress setup you can go after a lot of business from which you have been barred.

THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 20th of month preceding issue date

Photo-Lithographers Convention

A tentative program has been announced for the National Association of Photo-Lithographers convention, to be held in Buffalo, from September 5 through September 8.

George A. Mattson, director of the Lithographers National Association industrial relations, will speak on "Lithographic Labor Relations." A. J. Fay, sales manager of the National Process Company, is scheduled to present "Training and Directing a Sales Force." The Honorable John J. Deviny, Public Printer of the United States, will talk about "Printing and Lithographing in Our Time." The press equipment picture will be presented by Harry A. Porter, vice-president of Harris-Seybold Company.

An all-day lithographic technical forum will be held on September 8, devoted to a question and answer session on materials and methods in use in the lithographic industry. Moderator will be William J. Stevens, of the Miehle Printing Press and Manufacturing Company. Oscar Whitehouse, director of the Label Manufacturers' National Association, will analyze the



When the French printing industries team reached Atlanta, first stop on a six weeks tour of the country, its members went right to work. Here some top management members hear Mendel Segal, board of directors member of Printing Industry of Atlanta, Inc., explain the cost system of his plant. The Printing Industry of Atlanta, Inc., gave a banquet for the group at the East Lake Country Club

Washington picture, and John Kronenberg, of the S. D. Warren Company, will talk on the outlook on paper.

A convention highlight will be a management forum on lithography, set up for the discussion of specific problems. Participating in this forum will be: E. Ames Hilperts, executive director of the Metropolitan Lithographers Association; Saul L. Blackman, treasurer of the Brett Lithographing Company; Jacques J. Tisne, vice-president of Schlegel Lithographing Corporation and president of the New York Litho Club; Milton Hudders, vice-president of Recording and Statistical Corporation; and James A. Westlin, president of the Maqua Company. Each of the above will deliver a short address on some phase of management, after

which questions will be asked from the floor.

A sight-seeing tour of both the American and Canadian sides of Niagara Falls, bridge parties, and dances have been arranged for the ladies.

On the opening day of the convention, Thomas P. Henry, president of Thos. P. Henry Company, will speak on "Our Experience with the Fotosetter." Morris R. Ost, president of the Luxometer Company, is scheduled for an address titled "Don't Make the Mistake of Making Light of Light."

The forum of management problems also will include a discussion of in-plant training by Harry E. Brinkman, president of the Lithographic Technical Foundation.

The use of contact screens is the subject of a talk by John B. Groet, manager of the graphic arts studios of Eastman Kodak Company, on the program for September 7.

All interested persons, whether or not members of the NAPL, are invited.

Salesmen's Guild Expands

The International Printers Supply Salesmen's Guild is organizing new chapters throughout the United States. In addition to the guild chapters in New York, Chicago, and Boston, new chapters have been organized in Cincinnati, Detroit, and Philadelphia. In Los Angeles, San Francisco, St. Louis, Dallas, Seattle, and Cleveland, new chapters are in the process of organization. Further information can be obtained from W. L. Noelle, publicity chairman, 549 West Randolph Street, Chicago.



H. A. Peterson (left), a vice-president of the Intertype Corporation, has been named a director of that organization, H. G. Willnus, also a vice-president, has been elected executive vice-president

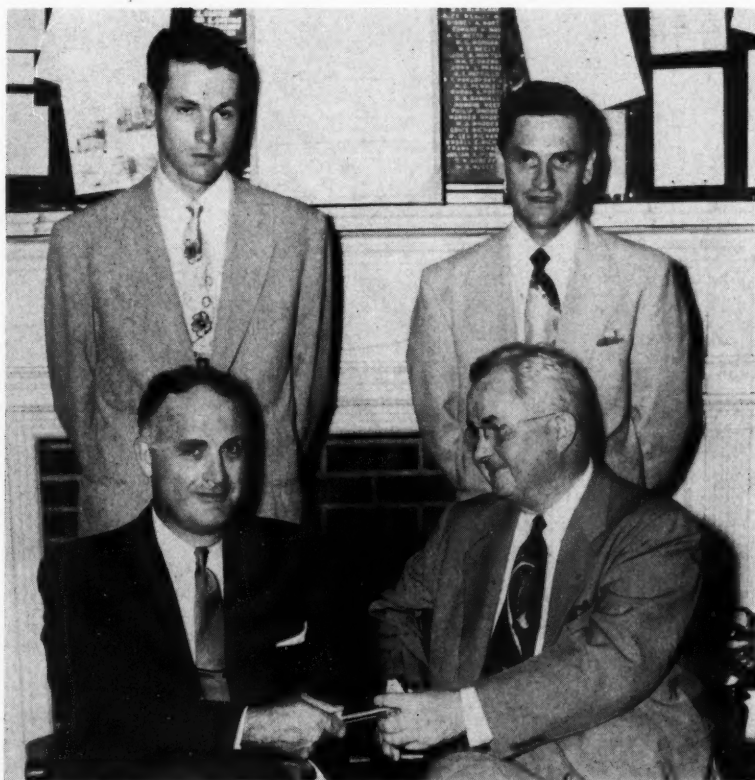


Annual Reports Awards

The 1951 Best of Industry awards, yearly survey of annual reports made by *Financial World* magazine, will be announced early in October. A total of 1,521 reports by industrial corporations and financial institutions will be considered by an independent board of judges. Bronze "Oscar of Industry" trophies will be awarded in 100 industrial classifications. Carmen G. Blough, research director of the American Institute of Accountants, heads up the jury, which will include Elmer C. Walzer, financial editor of the United Press; Dr. Pierre R. Bretey, president of the National Federation of Financial Analysts Societies; Denny Griswold, editor of *Public Relations News*; and Guy Fry, past president of the National Society of Art Directors.

James J. Murray Promoted

The board of directors of Gaetjens, Berger and Wirth, Incorporated, of Illinois has elected James J. Murray as secretary. Mr. Murray, a salesman with Gaetjens since 1947, has been in the ink field for twenty-three years. His appointment to the position of secretary was also the occasion for a shift in some of the other principal officers' duties. Besides Herbert Gaetjens, president, and Mr. Murray, other principal officers are: Charles F. Gaetjens, vice-president, and Frederick Weldon, treasurer.



New officers of the Printing Industry of Atlanta, Inc., include Kent B. Higgins (left) accepting the gavel from H. Grady Wilson, retiring president. Standing (left) are James O. Bowen, Jr., treasurer, and Carroll C. Barfield, vice-president. Mr. Higgins' father, Charles H. Higgins, was president in 1936



San Francisco Craftsmen have sponsored a library section on graphic arts. Present at opening were Peter D. Nielsen, club president; Dr. Peter Conney, Oakland city librarian; Miss Ethel Blunan, Frank H. Abbott III, educational chairman; A. R. Tommasini, International public relations chairman

Graphic Arts Libraries

San Francisco and Oakland members of the San Francisco Club of Printing House Craftsmen have introduced graphic arts sections in the main library branches of the above cities. A name-plate contest is planned by the club. The winning design will be made into a book plate for all books donated to the libraries.

New Eastern Editor

Leslie H. Allen has been appointed as Eastern Editor of *THE INLAND PRINTER*. Mr. Allen, who has had wide journalistic experience, has been an associate editor for the *Printing News* as well as an editor for the *Christian Science Monitor* and New York representative of the *Cleveland Times and Commercial*. A versatile free lance writer, he has been a member of the editorial staff of nine trade publications and a special writer for the *Graphic Arts Production Yearbook*. Mr. Allen began his career as a reporter on the *Burlington* (Vermont) *Free Press* and has been assistant city editor of the *Boston Traveler*.

Ronald Savery, whom Mr. Allen succeeds as Eastern Editor, has joined the Colton Press of New York City as managing editor of *Printing News* and as an executive on the *Graphic Arts Production Yearbook*.

New Gane Building

The St. Louis office of Gane Brothers and Lane, distributor of printing and bookbinding machinery, equipment, and supplies, is now located in a new and modern building. More than 200 customers and friends attended the open house ceremonies; among them were J. C. Patterson and F. C. Roosevelt of F. P. Rosback Company, Benton Harbor, Michigan; Paul Babcock of Challenge Machinery Company, Grand Haven, Michigan; and H. A. Payne, Payne-Jones, Lowville, N. Y.

Krueger Appoints Voell

Leo J. Voell has been appointed national sales manager of the W. A. Krueger Company, color lithographers, Milwaukee, Wisconsin. Mr. Voell will supervise all sales outside of Milwaukee with the exception of Chicago sales, which remain under the direction of Arthur Wood, general sales manager.

MEAD

papers

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Do you know that...

★ *The Culver City* (California) *Citizen* now has a tabloid format of 5-columns, 15-inches. The plant has been completely modernized and streamlined. Jack Hardisty is mechanical superintendent. . . . William Beckett, executive vice-president of the Beckett Paper Company and mayor of Hamilton, Ohio, has resigned the latter position and has been given a leave of absence from the former so that he may resume active service as a major in the Army Air Forces. . . . Clifford Sexsmith, H. S. Crocker Company, has been elected president of the Los Angeles Printing Sales Club for the coming year. Other officers elected: John McRae, vice-president, of *Hollywood Citizen News*; Joe Luther, secretary, Jeffries Banknote Company; and Dick Burdge, treasurer, Burdge Engraving Company. . . . Harry G. Wolfe has been elected executive vice-president of Davis, Delaney, Incorporated. . . . Frank G. Betlock has been appointed manager of Miller Printing Machinery Company's San Francisco branch. Mr. Betlock will be in charge of sales and service of Miller products in northern California and the Pacific Northwest. . . . Roger L. Perry has been appointed sales director of the Printers' Equipment Division of the Hamilton Manufacturing Company, Two Rivers, Wisconsin. Ray C. Cook, former sales director, has rejoined Western Newspaper Union. He will be manager of the St. Louis branch of WNU. . . . International Printing Ink has announced the completion of new buildings for its branch sales offices and service stations in Cleveland, Ohio, and Portland, Oregon. . . . William Metzger, graphic arts designer, has been commissioned by Pinehurst Inc., Pinehurst, North Carolina, to redesign all of its printed material. . . . The Tompkins Printing Equipment Company recently celebrated its fifth anniversary at its Chicago location with an all-day educational program and evening banquet. . . . The Hammermill Paper Company, Erie, Pennsylvania, has opened an office in Dallas, Texas. R. F. McMahon, district sales manager for the territory, is in charge. . . . W. C. Brown has been appointed plant superintendent of Shaw-Barton, calendar and specialty advertising, of Coshocton, Ohio. . . . John J. Pataño, Jr., of the Ambassador Letter Service Company, New York City, has reported for active naval service. . . . New vice-presidents of Davis, Delaney, Incorporated are Edward S. Davis, Jr., Richard B. Davis, and Robert B. Davis. Harry G. Wolfe

was named executive vice-president. . . . George E. Dunkin and Joseph Virzi have been appointed production engineers with the Mergenthaler Linotype Company. . . . Seventh All-Industry Refrigeration and Air Conditioning Exposition is scheduled to be held at Navy Pier, Chicago, on November 5-8, 1951. Nearly 200 of the leading manufacturers of refrigeration and air conditioning equipment and parts have signed up for exhibit space. . . . Lyle C. Bollinger, assistant secretary and controller of the Ideal Roller and Manufacturing Company, Chicago, has been elected a national vice-president of the National Association of Cost Accountants. . . . J. W. Lee, vice-president of the Challenge Machinery Company, is making a six-week tour of England, Sweden, Belgium, France, and Switzerland. . . . L. L. Norwich has been promoted to sales supervisor of printing accessories for Minnesota Mining and Manufacturing Company. His headquarters will be in New York. . . . George A. Poole, president of Poole Brothers, Incorporated, will head the printer's section of the 1951 Community Fund campaign of 900 firms in Chicago. Poole is vice-president of the Newman-Rudolph Lithographing Company. . . . At the annual golf tournament and meeting of the Master Printers Association of Newark and vicinity, William H. Becker, of William H. Becker, Incorporated, was elected president for the coming year. Saul Lasky, of Lasky Company, is vice-president; Carl L. Becker, Amzi Pierson and Company, is treasurer; and Harry F. Murphy, of Harry F. Murphy, is secretary. . . . Warwick Chemical Division of the Sun Chemical Corporation has opened a new laboratory adjacent to the Sun Chemical Building in Long Island City. The new laboratory will be devoted to problems of color chemistry relation to decorative printing of textiles and plastics. . . . Arthur Kraft, Kraft Printing Company, is now president of the Calumet Ben Franklin Club of Chicago. John Plachy, Allied Typesetting Company, and Frank Remely, Art Printing and Engraving, are vice-presidents; John A. Radziewicz, Chief Printing Company, is treasurer; Arthur Lindaman, Sr., Harvard Letter Service, is secretary; and Joseph Jonas, Jr., Jonas Printing, is sergeant-at-arms. . . . C. E. Pauley and Company, Indianapolis, Indiana, has completed an expansion program which included installing four new presses in a six-month period. . . . Fred W. Sanders has been added to the research department of Eastern Corporation, Bangor, Maine. Frank Knight, manager of Eastern's pulp manufacturing, has returned from Sweden where he studied a newly invented pneumatic barker. . . . Joseph Steir, president of A. A. Watts, won the high gross cup in the Master Printers Golf Tournament held recently by the Master Printers Association of Newark and vicinity. . . . Frederick W. Clayton, Sun Chemical Corporation

sales representative, died on July 9 after a serious illness. In recent years Mr. Clayton was associated with the Sigmund Ullman Company Eastern Division. . . . Samuel Schulman has assumed the title of president as well as treasurer of George McKibbin and Son, book manufacturers of Brooklyn, New York. Benjamin Schulman has been appointed vice-president. . . . Milton Paper Company, New York paper merchants, has laid out a program of educational tours through various paper mills. Some thirty-two employees recently visited the mill of W. C. Hamilton and Sons at Miquon, Pennsylvania. . . . Benjamin Haberman, Graphic Arts Typographers, was elected chairman of the New York Group, Advertising Typographers Association of America. . . .

Nicholson Named Editor

Robert C. Nicholson has been named editor of *The Linotype News*, quarterly magazine published by the Linotype Company and distributed to over 70,000 printers and publishers throughout the world. Mr. Nicholson, who has been acting editor of *The Linotype News* for the past year, spent several years as a Linotype operator in various Ohio cities. He is a graduate of the Ohio State University school of journalism and has worked in the newspaper and trade publication fields. For three years prior to joining the Linotype Company, he was employed by the Press of Hollenback, Columbus, Ohio.

A veteran of World War II, Mr. Nicholson is a member of Sigma Delta Chi, professional journalism fraternity, and has addressed press association groups on the subject of better newspaper makeup.

Renny Heads Craftsman Press

Ronald B. Renny was elected president of the Craftsman Press, Incorporated, Seattle, Washington, printing and lithographing plant, at the annual election of officers. Henry W. Salo became chairman of the board; Mervyn R. Bailey, vice-president; Harold E. Stover, vice-president and assistant secretary and treasurer; Howard W. Parish, treasurer; and Myron T. Heuston, secretary.

Mr. Renny is a past president of the Pacific Society of Printing House Craftsmen and of the Seattle Club of Printing House Craftsmen.

Walling Elected Director

William H. Walling was elected to the board of directors of the Lanston Monotype Machine Company at the annual stockholders' meeting on June 28. Mr. Walling is chairman of the board of Rogers Kellogg Stillson, Incorporated, New York lithographers; director of Publishers Printing Company, New York Printers and Bookbinders Mutual Insurance Company, and Carnival Publishing Company. He is on the executive committee of the Union Employers Section of PIA.

Knowing the brand

Cows on the range bear the brands of their owners. Designed in letters, numbers and symbols, the various brands are registered in the local county courthouse for the protection of the cattle-rancher. By long familiarity with these brands, the cowboy can identify a steer as quickly as it would take him to say "pronto".


Wherever goods are retailed in America, the brand of the reputable manufacturer protects the public. Through printed advertising, the manufacturer acquaints the consumer with the uses and merits of his product. Printing also helps to make merchandise more attractive. Smartly designed and packaged in fine papers, the advertised brand catches the eye and establishes prompt and permanent identification.

In serving the varied requirements of the printer, publisher and advertiser, West Virginia's line of fine papers lends impetus to the achievement of graphic distinction. West Virginia papers unite with fine printing to win and hold satisfied customers by reflecting the integrity of the manufacturer's brand name.

Ideas for using fine papers are corralled from many successful advertising campaigns in West Virginia Inspirations for Printers No. 185. This "round-up" of design and illustration shows how graphic effectiveness promotes brand acceptance. Request a copy of this free publication by writing or phoning to your nearest West Virginia distributor, or to any of the Company offices listed here.

The cover artist

Lynn Fausett, after serving as president of the Art Students League for the period of 1932-1936, returned to his native Utah the following year to resume painting robust scenes of the land where he was born 56 years ago. His work reflects a strong fidelity to Nature's coloring and an inherent ability to delineate episodes he has witnessed in the "wide open spaces."



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
Public Ledger Building, Philadelphia 6
503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



NINE MILE CANYON, UTAH. BY LYNN FAUSETT. FROM THE MILCH GALLERIES, NEW YORK

West Virginia Inspirations for Printers

185

Graphic Arts in Washington

New Priority Procedures

Maintenance, repair, and operating supplies (MRO) and minor capital additions (MCA) under the Controlled Materials Plan are now governed by CMP Regulation Number 5, issued and effective July 6, 1951. The new regulation revokes NPA Regulation Number 4 under which the printing and allied industries were authorized to use the DO-97 rating to obtain MRO and MCA materials.

The procedures in CMP Regulation Number 5 are generally similar to those in effect under NPA Regulation Number 4, except that: 1. the DO-97 ratings are discontinued for future purchases; 2. outstanding DO-97 ratings may be converted; 3. the certification in future must read "DO-MRO certified under CMP Reg. 5"; and 4. schedules and lists of items for which ratings may not be issued have been changed.

Outstanding orders rated with DO-97 for delivery prior to October 1, 1951, are automatically converted over to the new rating if the orders were issued before July 6, 1951. Rated orders for MRO or MCA with a DO-97 after July 6 require a new certification or purchase order. Outstanding orders rated DO-97 issued before July 6 but calling for delivery after October 1 will become unrated orders on August 15 unless a new certification or purchase order is issued to cover the order prior to August 15, 1951.

New End-Product Order

The National Production Authority has announced that NPA Order M-47A will control third-quarter use of steel, copper, and aluminum for certain consumer durable goods and related products. The order includes printed products which do not at the present time come under the Controlled Materials Plan, which sets aside allotments of steel, copper, and aluminum for defense purposes and for maintenance, repair, and operating supplies.

The new order, which became effective July 1, takes the place of M-47 for iron and steel, M-7 for aluminum, and M-12 for copper. The printing industry is affected only as the order governs the use of the above metals in such end-products as powder for copper and aluminum inks for greeting cards, and steel, copper, and aluminum in loose-leaf binders.

Two lists of products are enumerated in Order M-47A. The A list gives the following percentages of base period use for products and parts: iron and steel, 70 per cent; copper, 60 per cent; aluminum, 50 per cent. The base period is the first six months of 1950.

Products and parts in the B list are permitted the following percentages of base period use: iron and steel, 85 per cent; copper, 80 per cent; aluminum,

75 per cent. The base period is the first three months of 1951. Contained in the B list are the following items: "Stationery tablets, greeting cards, and related products; library and loose-leaf binders; lead pencils, pens, mechanical pencils, and pen points; paper clips, hand stamps; marking branding irons; marking dies; stamping and inking pads; stencil marking devices; and rubber and metal stamps."

The order transfers the point of control of copper and aluminum consumption from the fabricator to the firm which manufactures or assembles the end-products.

Small users of steel, copper, and aluminum are exempt from all provisions of the order except the prohibition of the use of copper and aluminum for any ornamental or decorative purposes. Users are exempt if they use less than five short tons of carbon steel during the third quarter; use less than 1,000 pounds of alloy steel during that period (except stainless steel); use less than 500 pounds of copper and aluminum during the third quarter.

Extend Order M-65

The National Production Authority has announced an extension of time on Order M-65, covering the scrapping of obsolete printing plates, until September 1 in the case of notices to customers, and until October 1 with regard to providing for the disposal of obsolete plates.

Such extension is not automatic. In order to secure a time extension, a letter must be written to the National Production Authority, Printing and Publishing Division, Washington, D. C., asking for an extension to comply under M-65.

Copper plates may not be acquired after July 1, 1951, unless obsolete printing plates have been disposed of and customers notified as required under the provisions of the regulation.

Request Price Formula

The Printing Ink Advisory Committee has declared to Office of Price Stabilization officials that it is practically impossible for the printing ink manufacturers to operate either under the Manufacturers' General Ceiling Price Regulation (CPR 22) or the General Ceiling Price Regulation. The committee requested a tailored price regulation patterned in the manner of CPR 11, the restaurant regulation.

The lack of standard industry-wide grades or products and the absence of long term formulas in the industry were points emphasized. The average life of a formula for printing ink was reported as four months. The committee members agreed, we are informed, to the possibility of using a ratio of material costs to dollar sales as a price-governing factor. The manufacturer,

under this plan, would determine his ratio for his base period. Accounting and adjustment, it was recommended, should be made twice a year.

A tolerance of 5 per cent on cost of materials should be allowed, the committee stated, before a manufacturer becomes liable for prosecution. The committee also recommended that a manufacturer should determine his ratio of costs to his sales in his last accounting period prior to June 30, 1950.

Zinc Order Amended

National Production Authority Zinc Order M-15 was recently amended to remove the 80 per cent limitations on the use of zinc products, including the use of zinc plates as operating supplies. Under the new order, the 80 per cent limitation is still in effect for slab zinc, the basic form of zinc from which printing plates and other zinc products are made. As concerns zinc photoengravings and offset plates, the supply of zinc is not increased, due to the 80 per cent limitation at the slab zinc level. Also, through the use of the Defense Order (DO) rating for operating supplies, authority has been given under M-15 to acquire an unlimited amount of zinc. Under NPA Regulation Number 4, zinc plates are controlled by quota restrictions and a 60-day inventory limitation.

Availability of Materials

The National Production Authority has issued a list of 550 basic materials classified: in very short supply; in tight supply; and in fair supply.

Among the items in very short supply are aluminum, carbon black, copper, glycerin, lead, magnesium, molybdenum, nickel, phenol, sulfuric acid, tin, tungsten, and zinc.

In tight supply are such items as ammonia, animal glues, antimony, cadmium, calcium chloride, cellophane, chlorine, chromium, hydrochloric acid, nitric acid, paper, potassium and sodium chemicals, and the titanium pigments.

In fair supply are acetic acid, carbon tetrachloride, cellulose acetate, ethyl alcohol, naphthalene, shellac, turpentine, vinyl chloride, waste paper, and zinc chemicals.

Non-Exempt Work Coverage

Until a special pricing provision for the printing industry has been worked out, most printing which has not been declared exempt from the rulings of the Office of Price Stabilization is under the General Ceiling Price Regulation. Congressional action extending the Defense Production Act of 1950 prompted a "freeze" effective June 30. Any printer who has not specifically been exempted from price controls and did not complete Form 8 by June 14 should operate under the General Ceiling Price Regulation, which requires the highest prices charged between December 19, 1950, and January 25, 1951.



"THE SAW WITH THE BALL BEARING TABLE"

ALSO 2 OTHER
TRIMSAWS;
THE MERCURY
AND THE BEN
FRANKLIN

Hammond Machinery Builders
INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

Lithographers National Association Elects E. W. Jackson, Austin, Texas, President

The Lithographers National Association met at Spring Lake Beach, New Jersey, from June 26 to 29 to gauge the effect upon the lithographic industry of the defense mobilization program and also to weigh the contributions the industry can make toward the success of the program.

E. W. Jackson, president of the Steck Company, Austin, Texas, was elected president of the association at

the annual business meeting. William H. Walters, president of the United States Printing and Lithographing Company, Mineola, New York, was elected vice-president, and Paul R. Miller, vice-president of American Colortype Company, Clifton, New Jersey, was re-elected treasurer.

Con P. Curran, of the Con P. Curran Printing Company, St. Louis; W. R. Isom, R. R. Donnelley and Sons Com-

pany, Chicago; and Carl M. Reed, Niagara Lithographing Company, of Buffalo, were the new directors elected. Re-elected to the board were Robert A. Ritter, Calvert Lithographing Company, Detroit, and Charles W. Weis, Jr., Stecher-Traung Litho Corporation, Rochester, New York.

G. Griffith Johnson, economic adviser, Economic Stabilization Agency, Washington, D. C., presented "An Administration Point of View." Henry J. Taylor, economist and news analyst, presented "An Outside Point of View." The two addresses revealed conditions under a mobilized economy and what lies ahead, both in this country and abroad.

A panel discussion of "Cost Reduction Through Work Simplification in the Lithographic Industry" by industry members, under the chairmanship of E. W. Jackson, brought forth methods which have effected increased production and lower costs in lithographic establishments, mostly in the field of hand operations.

The Wednesday afternoon session was devoted to the Washington picture from the standpoint of the lithographic industry's problems in labor, procurement of materials and supplies, prices, and the government's procurement of printing from outside sources. Merrill M. Lord, of National Production Authority, substituted for Arthur R. Treanor, director of the Printing and Publishing Division of the NPA. Mr. Lord traced the development of labor's source of future security from the days of "back to the farm" to the present reliance on social security, pension and welfare plans as the answer to old age security.

On display during the convention were all the winners, both award and honorable mention, of LNA's first annual offset-lithographic awards competition for work produced during 1950.



PRINTING PRESSES, TOO
must rely on accurate, dependable controls

Piloting an ocean liner thru a snaky river is no job for an amateur... it takes skill and experience. But pilots would be helpless without reliable controls to carry out their wishes.

A skilled pressman would be equally handicapped without press drives and controls on which he can rely.

CLINE-WESTINGHOUSE
ELECTRICAL EQUIPMENT

For Commercial Printers

Drives for all types of presses.
Control Equipment for presses, binding, electrotypes, stereotype and composing machinery.

For Newspaper Plants

Unit Press Drives . . . Controls
Group Press Drives
Reels . . . Automatic Tensioners
Speed Pastors

Electronic Controls for motor drives, color registering and matching, side margin and folder web controls.

Winders and unwinders complete with variable voltage drives and tension control devices.

Cline Mechanical Equipment

Paper Roll Handling Equipment
Mail Room & Press Conveyors
Stereotype Plate Droggers and Conveyors

Cline drives are specially engineered to apply the proper power so Cline equipped presses are always under absolute control.

Push a button on the control station and the press starts or stops, increases or reduces speed, inches along or reverses. No fussing with complicated controls. Cline controls are the simplest and most efficient in use today.

Everything electrical for the printing industry is available from Cline. With offices in Chicago, New York and San Francisco . . . and engineers at 46 strategic points . . . we can serve by surveying your production problems and suggesting how Cline-Westinghouse Electrical Equipment can help.

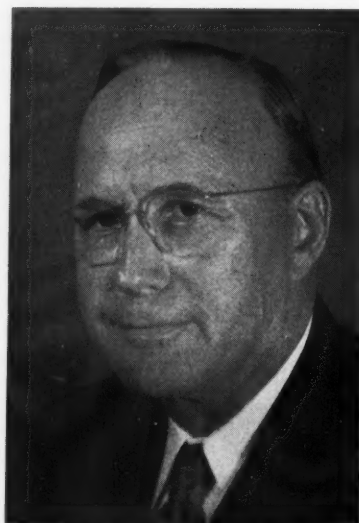
CLINE ELECTRIC MANUFACTURING COMPANY

MAIN OFFICE: 3405 WEST 47th Street, Chicago 32, Illinois

WESTERN OFFICE
410 Bush Street
San Francisco 8, Cal.



EASTERN OFFICE
220 East 42nd St.
New York 17, N.Y.



E. W. Jackson, president of Steck Company, Austin, Texas, is new president of Lithographers National Assn. He went with Steck in 1921

Printing House Craftsmen To Convene August 19-22

(Concluded from Page 55)

tive of the Ninth District; Harold G. Crankshaw of Washington, and Edward Adair of Toronto.

Three clinics will be held simultaneously during the afternoon of Tuesday, August 21. A clinic on "Problems in Medium and Small-Size Shops" will have as chairman Gordon J. Holmquist, International second vice-president. Twelve men from plants within fifty miles of Boston will have the responsibility for this program.

The clinic on "Safety" will feature Peter J. Bernard, director of personnel and safety at the H. Wolff Book Manufacturing Company, New York City; C. A. McGinnis, engineering supervisor for Employers Mutual Liability Insurance Company of Wisconsin; and Michael T. Kelliher, fire commissioner of the City of Boston.

The third clinic, on "Offset," will be directed by Thomas P. Mahoney, plant superintendent of Regensteiner Corporation, Chicago, and also chairman of the International technical commission. J. Tom Morgan, Jr., Commercial Printers, Columbus, Georgia, and Dr. Paul J. Hartsuch, formerly with the Lithographic Technical Foundation and now director of Lithographic Ink Research for the International Printing Ink Division of the Interchemical Corporation, will be the guest speakers.

Fred C. Baillie, International president, will preside at the Wednesday, August 22, morning session. A "Graphic Arts Question Box" will be held in the afternoon, during which a group of experts will be given five minutes to answer questions pertaining to the graphic arts. Phil McAteer will be chairman of this "Stop the Experts" program.

That evening John J. Deviny will install the new officers, and Perry R. Long will present the past president's jewel.

Trips to the S. D. Warren paper mill in Maine and to the Strathmore paper mill in Massachusetts will be made at no expense to the participants. Tours of historic Boston, plant visitations in the neighborhood, and the annual banquet are also included on the program.

The ladies group, headed by Mrs. Elsie Lovgren, has arranged for a baby-sitting and child-care schedule so the women may participate.

McArdle Company Moves

The McArdle Printing Company, of Washington, D. C., has consolidated in one building the two plants which it took over from Business Printing Company in 1947. The plant, which occupies 50,000 square feet of space, produces publications and employs nearly 300 people. Walter F. McArdle, president, is a past president of the Washington Graphic Arts Association, first vice-president of the Union Employers Section of Printing Industry of America, and a member of Commercial Printing and Lithographing Industry Advisory Committee of the National Production Authority.

Certificate Design Winners

Lewis Sagermann, Timken Vocational High School of Canton, Ohio, won the \$250 first prize in the 1950-51 IPI certificate design competition sponsored by the International Graphic Arts Education Association in cooperation with International Printing Ink. His design will be reproduced in full color and awarded to all teachers who took part in the contests. Alfred J. Kaib, Connelley Vocational High School of Pittsburgh, Pennsylvania, was awarded the \$100 second prize, and Richard Dadds, Southern High School of Baltimore, won the \$50 third prize.





GLAZCOTE
INK CONDITIONER



33
INK CONDITIONER



0-33
INK CONDITIONER



600
INK CONDITIONER

YOUR ink troubles vanish when you maintain your inks at printing peak with Central's famous ink conditioners—they improve printing qualities. **GLAZCOTE**, a protective ink conditioner, provides a tough, scratchproof finish that resists abrasion. Add it according to simple directions. Assure customer satisfaction with this low-cost, job-tested protection. A little does a lot!

For letterpress. With "33" presswork improves noticeably. Inks print with fresh sparkle and brilliancy. Colors pop right out from the paper. Halftones stay "sharp, clean and open."

Developed especially for litho and multi-lith. In all qualities, similar to "33" Ink Conditioners for normal inks. Saves time in wash-up. Ink flow is uniform. Fewer re-runs are necessary.

Imparts to light-bodied inks the same qualities provided by "33" Ink Conditioners for normal inks. Gives greater overall print quality. Unexcelled with gloss inks.



100% Guarantee
8-lb. TRIAL ORDER:
If our Ink Conditioners fail to give complete satisfaction, return the unused portion at our expense!




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 1718 North Damen Avenue, Chicago 47, Illinois

IN CANADA—it's CANADIAN FINE COLOR CO., LTD., TORONTO
 Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, New York

FREE!

While the supply lasts, we will furnish without charge an 8-oz. glass graduate for measuring ink conditioners.

CENTRAL COMPOUNDING COMPANY

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Gentlemen: Please send information on:
☐ GLAZCOTE ☐ "33" ☐ "0-33" ☐ "600"
 Ship 8-lb. trial can for test:
☐ GLAZCOTE ☐ "33" ☐ "0-33" ☐ "600"

Name.....

Street Address.....

Town.....

State.....

To Every Management Seeking Better Methods of Distribution



Stop the clock instead of the presses!

**Rush jobs—once out of reach—
are now prime prospects for
the air-minded printer**



LOS ANGELES . . . DALLAS . . . NEW YORK . . . no matter where an order may originate, you can successfully compete for the contract. Because, today, Airfreight enables printers to schedule extra days for production and planning that were formerly lost to slow-moving surface deliveries. In addition, overnight shipments provide better control of the distribution and releasing of dated material.

Together with other Airfreight advantages such as lower insurance rates and lighter packaging requirements, these are benefits that—more than offsetting transportation charges—can appreciably lower your overall cost of doing business as well.

Let an American Airlines representative show you how the speed and service of Airfreight can produce dividends for your organization. Write to American Airlines, Inc., Cargo Division, 100 Park Avenue, New York 17, New York.



AMERICA'S LEADING AIRLINE—

AMERICAN AIRLINES INC.

New Englanders Important To National Craftsmen

(Concluded from Page 59)

some of their own members and others who, in their judgment, had rendered conspicuous service in behalf of the Craftsmen's movement or the printing industry.

A large number of speakers and writers about printing will be found in the memberships of the New England clubs. They have made many valuable contributions to printing literature.

Several New England clubs have welfare funds, to assist members who may find themselves in financial difficulties due to illness or other causes. When needed money is given to members in the form of a loan, those who can repay the loan are expected to do so, thereby maintaining a revolving fund.

Visitation to plants of various kinds for educational purposes are frequently found on the club programs. With so many paper mills in the New England area, it is safe to say that practically every New England Craftsman has seen paper made.

New England Craftsmen like fun and good eating. The clambake of the Connecticut Valley Club, which has been conducted annually for many years, is known far and wide among Craftsmen, and while conducted by the Connecticut Valley Club, it could be regarded as a New England event, for Craftsmen from all over the area attend it regularly.

Based upon the splendid work accomplished by the Craftsmen's clubs in the New England States, and their progress through the years, we can be confident that as the future years unfold, they will be found taking a very active part in their local clubs, and our International Association, in advancing the welfare of our members and the printing industry. ★

George E. Williamson

George E. Williamson, president and chairman of the board of the Strathmore Paper Company, West Springfield, Massachusetts, died on July 3 in Des Moines, Iowa, while on a business trip. He was seventy-two years old.

Mr. Williamson, a native of Worcester, Massachusetts, began his career as a tour worker at \$1.50 per day or night. He joined the Strathmore Paper Company as chief engineer in 1911. In February, 1946, he was elected president and continued in that position until the time of his death.

Private Plant Threat

Early returns to a questionnaire sent to commercial printers by J. W. Rockefeller, Jr., and Associates, indicate that 85 per cent of the industry believes that the threat of private printing plants has increased during the past few years.

Improvements in equipment are necessary to combat this trend, say 72 per cent of those answering the questionnaire. A substantial majority, it is announced, expressed the belief that improvements in equipment, to be effective, should increase production 50 per cent. The majority replying believe that such improvements are most needed in composing machines. A sub-

stantial number was of the opinion that there is an almost equal need in sheet-fed letterpress equipment.

According to present plans, the final report will be ready in October.

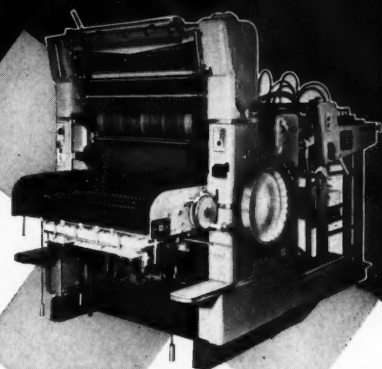
Blotter Contest Closes

THE INLAND PRINTER blotter contest winners will be announced in the September issue. Nearly 200 entries postmarked July 1, 1951 or earlier have arrived from twenty-six of the United States, three Canadian provinces, from England, Sweden, Australia, and even Basutoland, South Africa. It will not be easy to select the final winners, but watch for the September issue and the judges' verdict!

thinking
of
offset?

YOUR BEST MOVE IS

E.B.CO



22" x 34" SINGLE COLOR OFFSET PRESS
(MAXIMUM SHEET 23" x 36")

Write today for the illustrated booklet
describing the E.B.CO exclusive features!

PRINTING MACHINERY DIVISION • ELECTRIC BOAT COMPANY

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120 SO. LA SALLE STREET, CHICAGO 3, ILL.
SALES REPRESENTATIVE—WM. M. KEMP CO.
440 MARKET STREET, SAN FRANCISCO 11, CAL.

Finest printing costs less for Stewart-Warner. . .



...thanks to the revolutionary economy of *Consolidated* Enamel Papers

Stewart-Warner's Alemite Division has come a long way since its first high-pressure lubrication system opened the way to modern motoring. Today Alemite's dealer organization has more than 50,000 members.

This growing network requires more and more Alemite sales helps, product data and dealer publications . . . consuming *tons* of fine enamel paper annually. By specifying Consolidated Enamel Papers, Stewart-Warner gets finest printing qualities at savings of 15 to

25% below old style, premium-priced enamels.

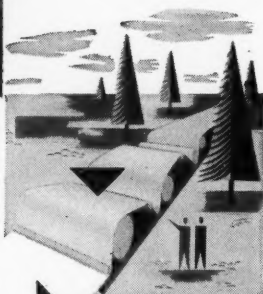
Certainly your own customers will appreciate *your* recommendation for similar savings without loss of quality.

You'll be better equipped to offer this money-saving advice . . . and to quote lower estimates . . . after you compare Consolidated Enamel Papers with *any* and all enamel papers you are now using. Your Consolidated paper merchant will be glad to furnish trial sheets without obligation.

Consolidated ENAMEL PAPERS

PRODUCTION GLOSS • MODERN GLOSS • FLASH GLOSS

© CONSOLIDATED WATER POWER & PAPER COMPANY • Makers of Consoweld—decorative and industrial laminates
Main Offices: Wisconsin Rapids, Wisconsin • Sales Offices: 135 So. La Salle St., Chicago 3, Illinois



▶ Finest enamel paper quality at lower cost is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.

Deepdene: The Last Summer

(Concluded from Page 49)

mused, "I'd like to see her face last before I pass on."

Fred Goudy was a sincere agnostic, and he simply summed up his feeling concerning religion by saying that the miracle of grass growing was a truer indication of a unity or spirit in the world than were the Biblical miracles. He once addressed a church organization in Marlborough from a pulpit; that, he figured, was as close to Heaven as he was ever going to get. He chuckled when he recalled how he had endeared himself to his sister's pastor by stating he hadn't been to church in thirty years and didn't intend to go for another thirty.

He was, through the weeks we talked, at times a scholar and at times a child. One morning, all on his own, he proceeded to give a beautifully reasoned outline of the influence of William Morris on himself and other American typographers and type designers. The afternoon of the same day he harshly scolded a visitor and old friend for bringing him a box of candy as a gift. "You know," he sputtered, "I don't like candy." A gargantuan fib, if ever there was one! He just couldn't understand why his friend hadn't brought something really worthwhile.

And yet Fred Goudy could be extremely kind and considerate. As the nights grew cooler, he insisted that I take blankets from Deepdene to the cottage I was occupying. He loaned me a flashlight to find my way back after evening sessions. He was carefully correcting and annotating a draft of a biography I did of him as a university thesis when he died.

It should be stressed at this point that my random memories of Fred Goudy as a person are accurate in the main only when restricted to his last summer. He was enfeebled in mind and body, a lonesome and disappointed old man, verging on total invalidism in a huge, rambling frame house—Deepdene—that was rapidly deteriorating for lack of attention. The day of the pilgrimages, of the adulation he loved, and of the work he loved was all but done. "Too long a life can be a curse," he remarked, à propos of nothing.

Yet his approach to life remained, as it had always been, lusty and forthright, honest and without sham. This is pointed up by a little incident that occurred as I was taking my final leave of him one early autumn afternoon. He had limped to the front porch with me, and he noticed that the hydrangea bushes about Deepdene were turning color.

"I hate to see them changing to pink," he remarked.

I asked why, a Catskill autumn being so beautiful to see, and then at once I

regretted the question since autumn for the very old is not always the happiest season.

"Because," Fred Goudy replied, with fine disregard for the poetics of age and autumn, "it means about two bushels of those damned leaves to have raked up."

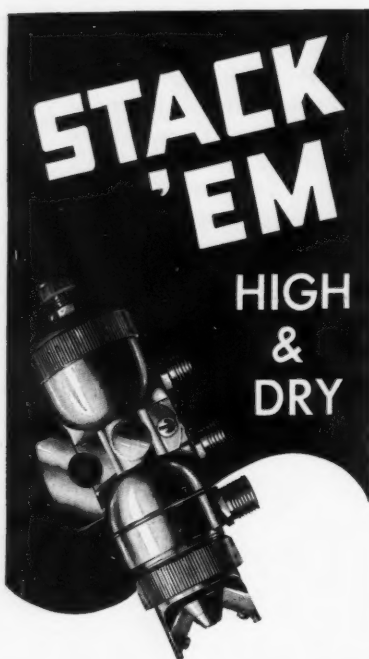
* * *

Eight months later, the leaves budding once again in the Catskills, Frederic W. Goudy, a man who had done great honor to the printed word, died quietly at Deepdene. ★



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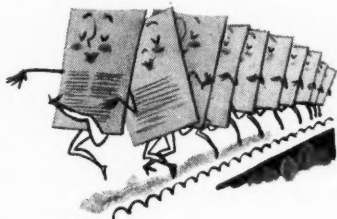
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*The Watchmakers of Switzerland,
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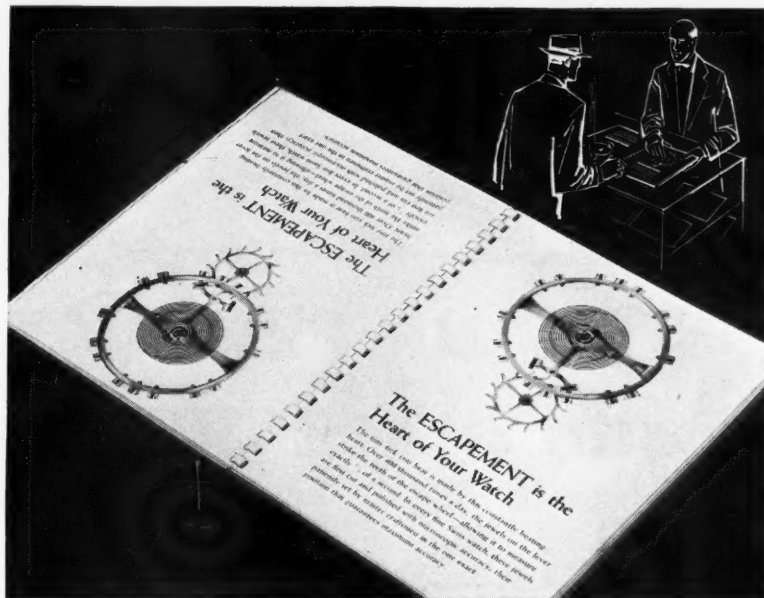


jogging, it is surprising to see how the stack of printed sheets varies even though trimmed four sides.

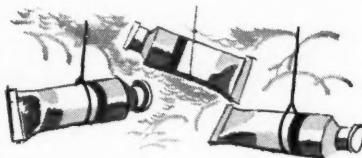
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Greens and browns frequently have a



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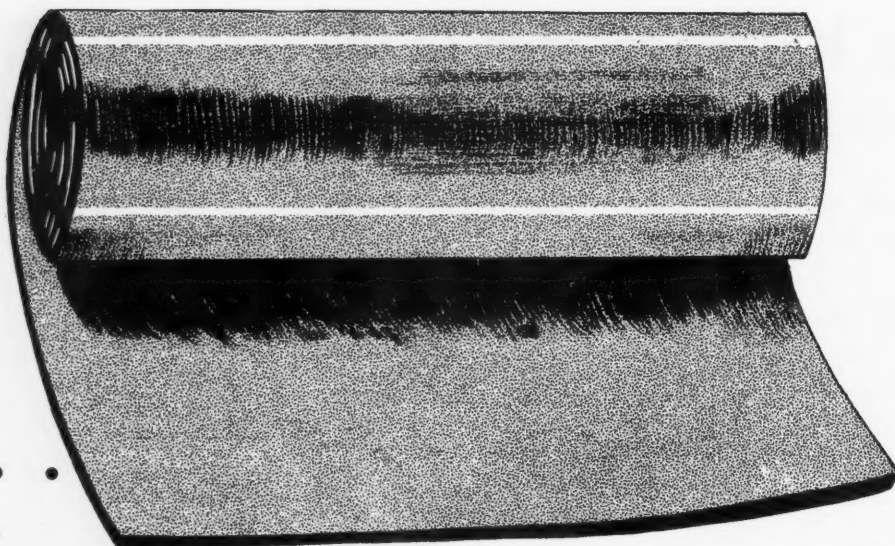
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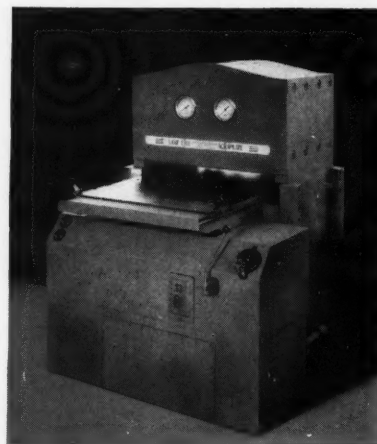
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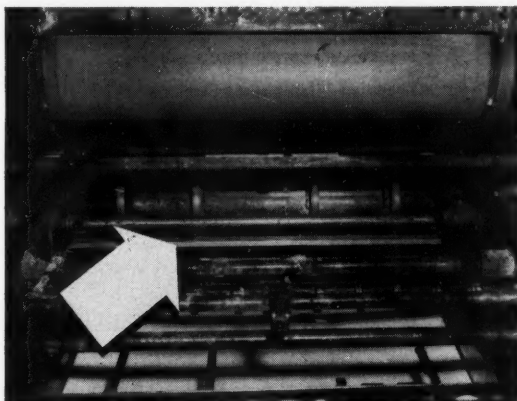
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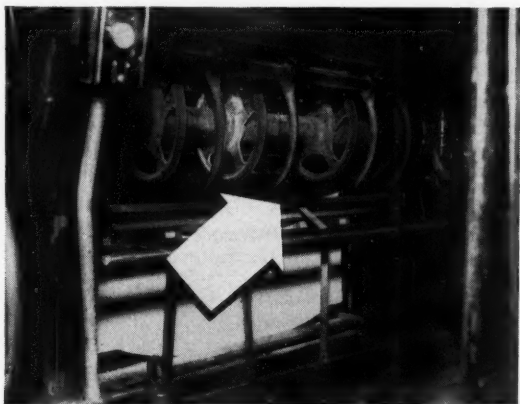
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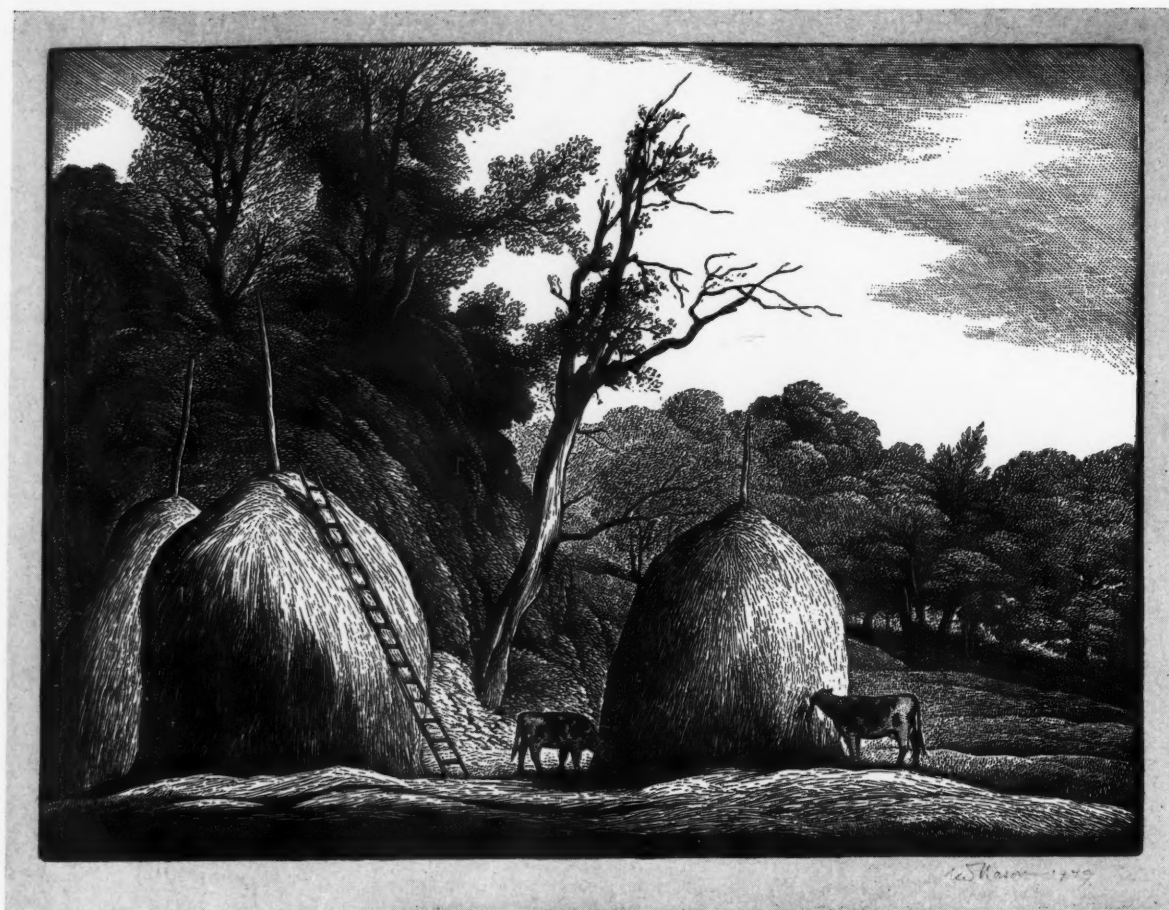
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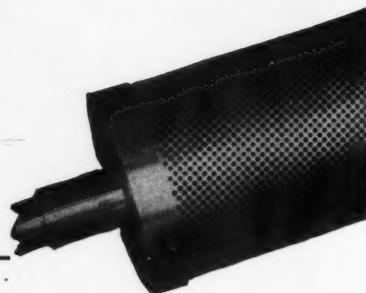
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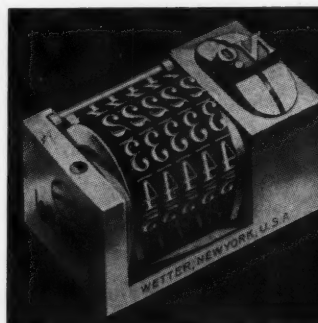


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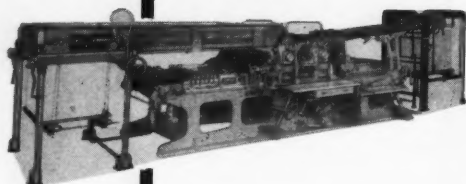


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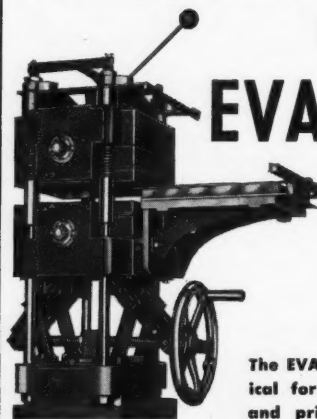
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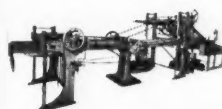


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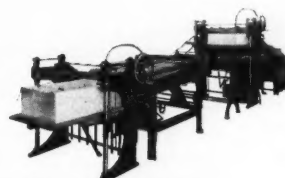
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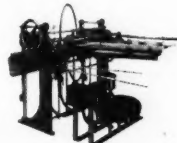
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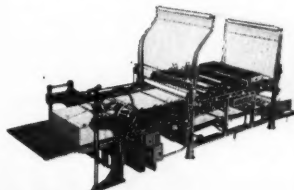
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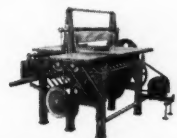
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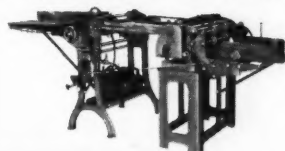
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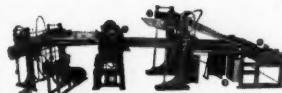
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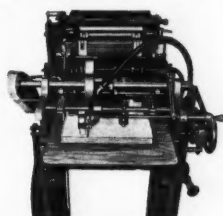
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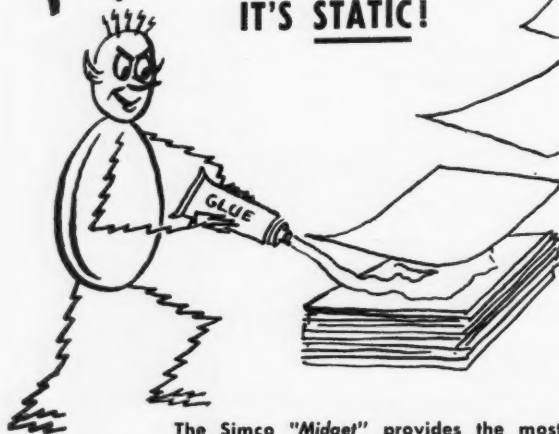
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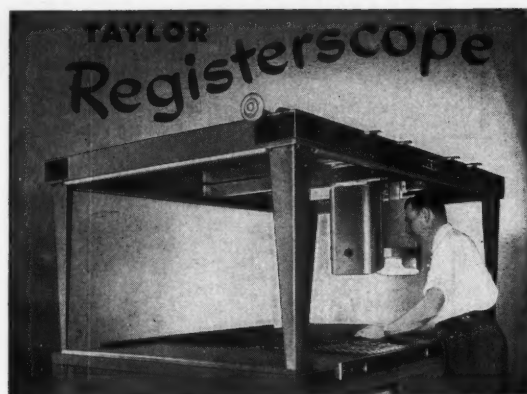
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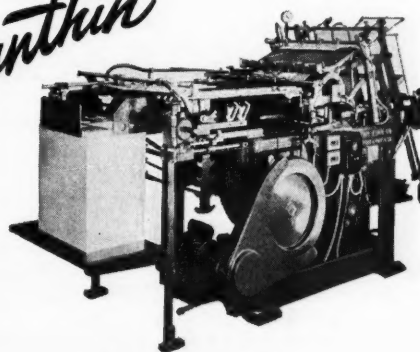
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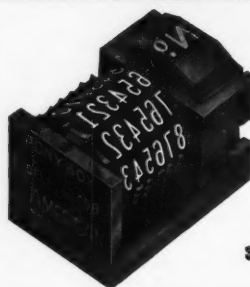
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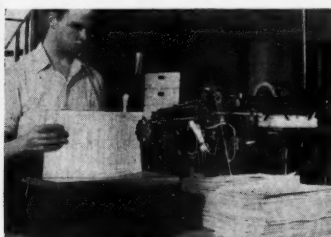
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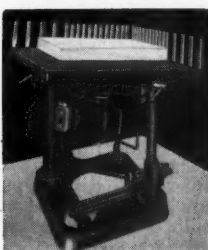
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(Continued on next page)

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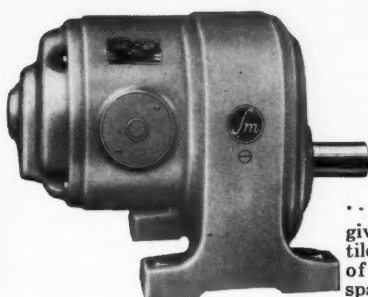
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Perfection Type Inc., St. Paul 1, Minn.

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GREETINGS TO THE CRAFTSMEN

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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ This month, with the advent of a new editor, *THE INLAND PRINTER* resumes its so-called editorial page, a feature which has appeared more or less infrequently during the past few years, sometimes written by the editor and sometimes not.

As with new brooms, this new editor will attempt from time to time to do a bit of sweeping—always clean, we hope, for there is always our second-class permit to think of.

That reminds us that many years ago, according to a tale around our editorial sanctum, the post office got good and sore at *THE INLAND PRINTER* for running a series of cartoons about the printing business; the figures in the cartoons weren't always properly dressed, it appeared, and so somebody in the office of the Third Assistant Postmaster General, whose business it is to keep an eagle eye on the morals of the American reader, squawked about the state of dress, or undress, in which some of our characters appeared. Well, anyhow, the cartoonist draped his characters a bit more thoroughly in the next issue and the General was pleased, and so we heard no more about it.

It seems to us that not so long ago *Esquire* magazine got itself a fine mess by doing the same thing with some of its nicely undressed women, and the General went into action again. You see how we on *THE INLAND PRINTER* anticipate everything—years ahead of our time.

All of which brings us around to the fact that we recently went over to visit the printing plant of Max Stern's Sons Company in Chicago to see the new Miehle 29 offset press in action, and what do you suppose they were running? The 1952 *Esquire* Calendar Girls were leaping from the delivery at about 6300 per hour—and in four colors, no less! (Only one color at a time, however.)

* * *

★ But how did we get off on this subject of women and the printing business? We are constantly going off on a tangent but with very little effort we can be reined back into line again. It is not our intention to attempt to imitate the *New Yorker's* nationally known "Talk of the Town" department with this column each month (if we could do it successfully, we'd be working for Harold Ross and writing a la James Thurber). But among our attempts at humor, you

will note now and then that an editorial note in a serious vein will creep in. Sometimes praise will flow, when a person or project deserves it; from time to time we may toss a brickbat, too.

* * *

★ We had a visit a few days ago from John Edward Hicks, a proofreader on the *Kansas City Star*. A little more than a year ago Mr. Hicks authored a book called, "Adventures of a Tramp Printer," and a more fascinating story we have never read. Mr. Hicks spent years in gathering material and anecdotes on various tramp printers of the 1880's. If you like stories of the old days when all type was set by hand, of the days when compositors drifted from shop to shop, you'll spend an evening or two with Mr. Hicks' book.

* * *

★ You can look out for higher postal rates almost any day now, and that's a discouraging point if you're a publisher with a second-class permit, or a direct mail advocate with nice sizable mailing lists. Nearly everybody in Congress favors some kind of action but they can't seem to decide on what to do so the bill may get lost in somebody or other's committee. If the first class rate goes up to 4c, you'll hear an awful howl about it and it'll be a lot more than one cent's worth, too. Many firms are going to find the cost of sending out monthly bills will be something to complain about. Such people would rather see the second-class rates on magazines and other publications raised, or the third-class rates on direct mail matter increased. Just so the increase is on the other fellow. Any way you look at it, the poor consumer pays in the end.

* * *

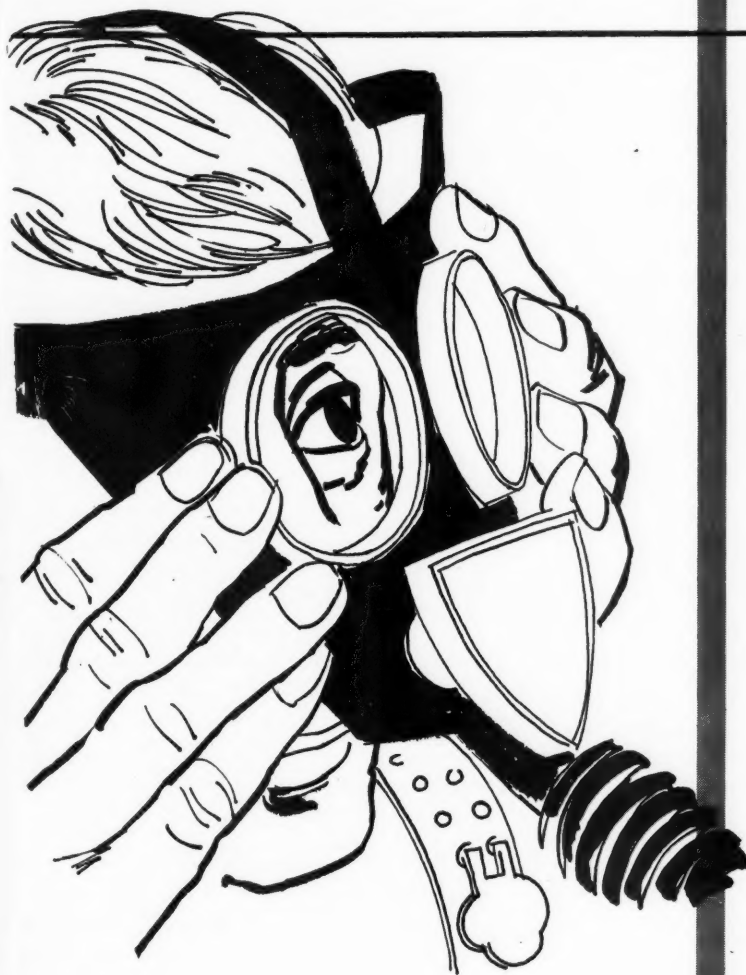
★ Here's a little story we picked up from the *Moret Mirror*, published semi-annually by the Moret Press in New Orleans:

The newly-elected president of a large printing company was showing a visitor-friend through the plant. As he introduced him to each worker, he explained to the visitor the title by which he was known and also the work he performed.

After the introductions and the tour of the plant were over, the visitor said, "John, you introduced me to the compositor, linotype operator, make-up man, pressman, feeder, stock cutter, and bookbinder, but I haven't met the printer yet. Where is he?" ★



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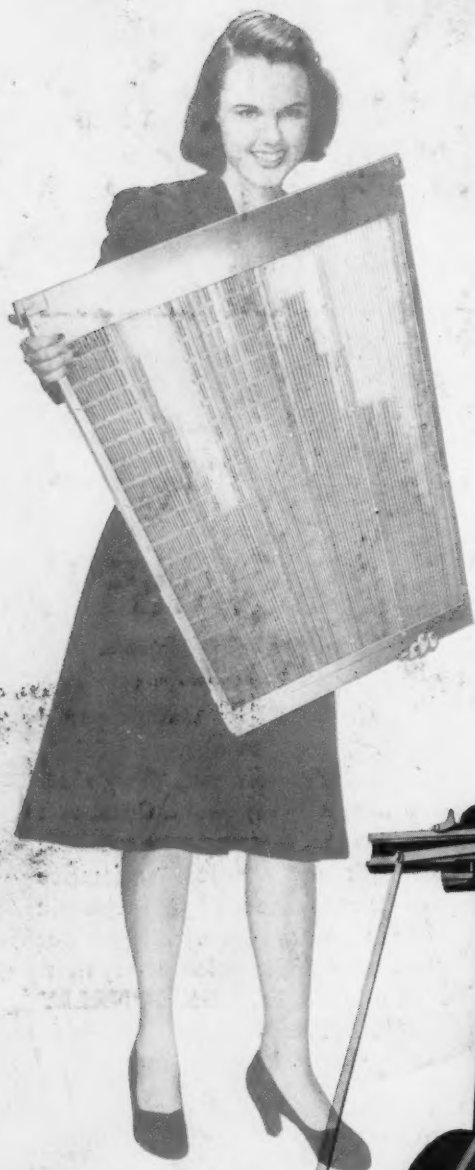
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City..... Zone..... State.....

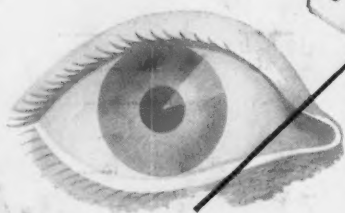
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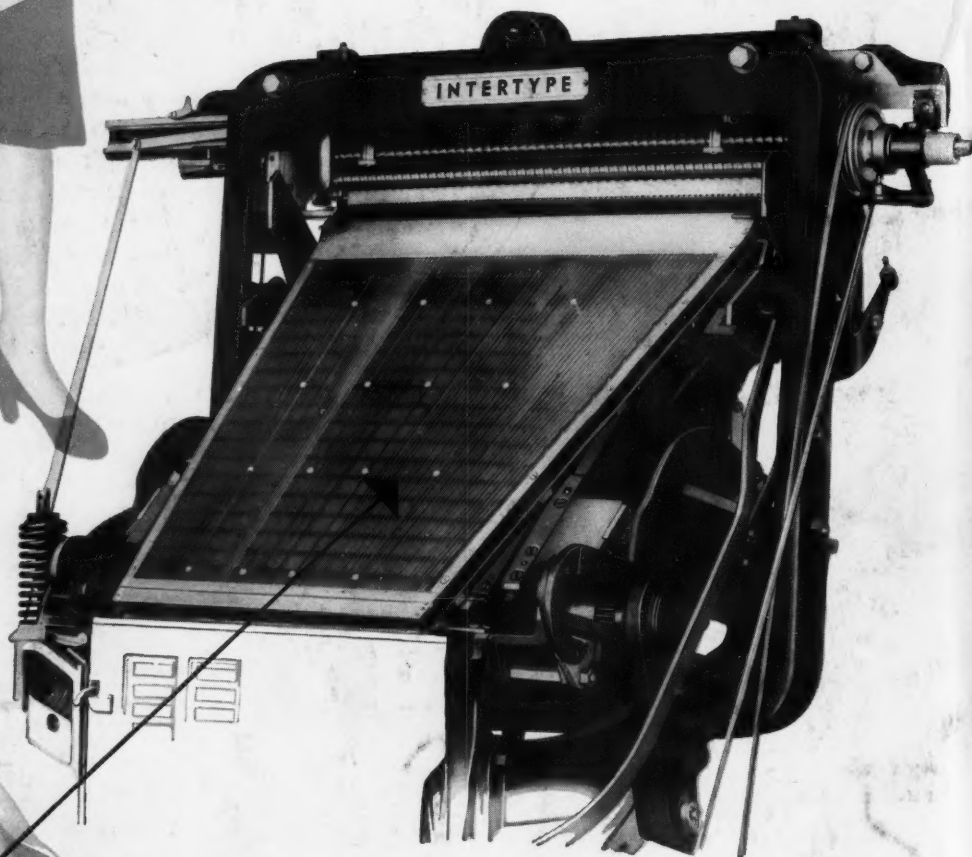
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